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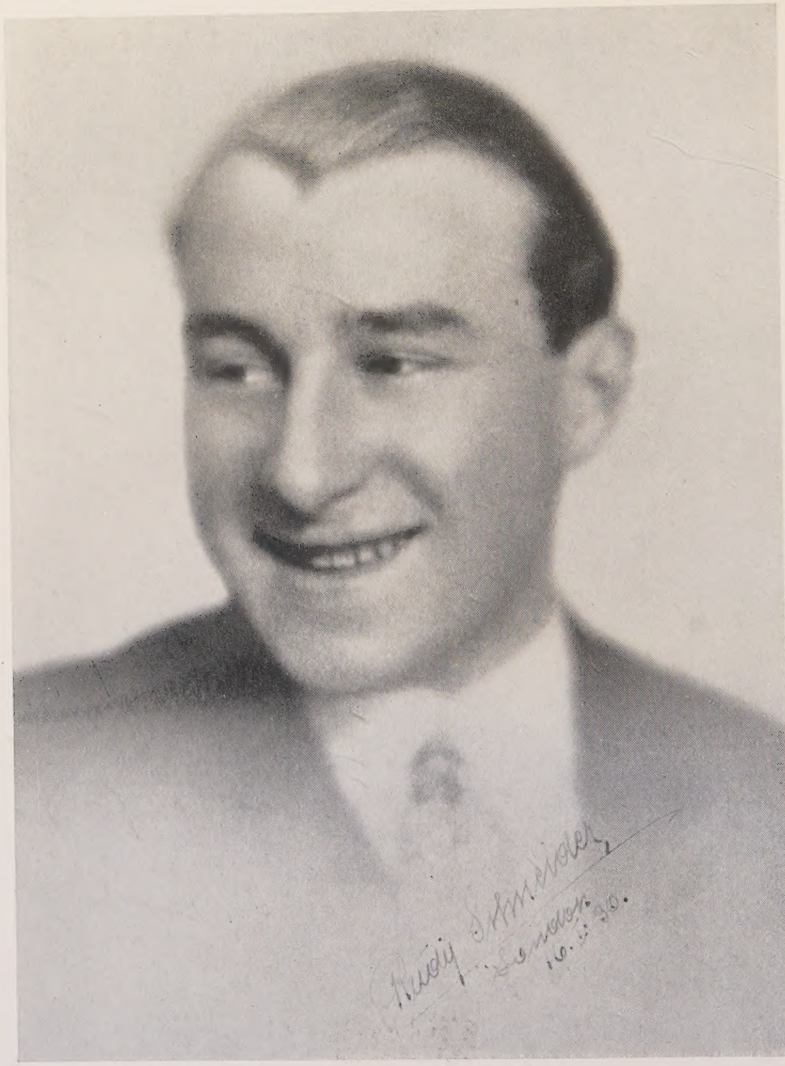

RUDI SCHNEIDER

Aged 21½ years

RUDI SCHNEIDER

A SCIENTIFIC EXAMINATION OF HIS MEDIUMSHIP

BY

HARRY PRICE

HONORARY DIRECTOR, NATIONAL LABORATORY OF PSYCHICAL RESEARCH

WITH TWELVE ILLUSTRATIONS

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TO THE MEMORY OF

DR. ALBERT FREIHERR VON SCHRENCK-NOTZING

WHOSE COURAGE, INITIATIVE, AND SCIENTIFIC
EXPERIMENTATION WITH MANY MEDIUMS, BUT
ESPECIALLY WITH

WILLI AND RUDI SCHNEIDER

HAVE MADE THIS WORK POSSIBLE,
THIS VINDICATION OF HIS METHODS
IS

AFFECTIONATELY DEDICATED

INTRODUCTION

THE examination of the mediumship of Rudi Schneider was undertaken by the National Laboratory of Psychical Research for several reasons. In the first place, I consider him the foremost physical medium known to psychists, and the *only one* (with the possible exception of Miss Stella C.) who will submit himself to the severe triple control and scientific conditions of the Laboratory. A number of other famous physical mediums have been invited to submit to our Laboratory methods but, so far, all have declined.

Another reason why we have expended so much time, energy, and money on the Schneider investigation is because we wanted to settle the question, once and for all, as to the present status of the mediumship. The advent of the modern electrical system of controlling both medium and sitters decided us to make a systematic examination of the boy under séance conditions which defy valid criticism. Although I had previously satisfied myself that Rudi's phenomena were genuine to a high degree of probability, on account of the fact that my experiments were held in Austria and Germany I could not control the séances as we have been able to do in our own Laboratory. Also, the electric control was non-existent when I had the earlier séances with Rudi.

A third reason why we were anxious to test Rudi in London was because we thought that it was highly desirable that the Press and public should be informed as to what psychical research really meant under modern scientific methods of investigation. That we have succeeded beyond our most sanguine hopes is proved by the fact that there is not a man, woman, or child in Great Britain who has not read about Rudi, his phenomena, and the conditions controlling the experiments. The British public has learnt more about scientific psychical research in the last few months than it did in the previous fifty years. That we have rescued the science from the mire of charlatanry in which it has been wallowing for generations is proved by the fact that the public is *at last* beginning to realize the difference between modern organized scientific psychical research and ' spiritualism '.

But I think the principal reason why we decided to invite Rudi Schneider to London was because we were determined that official science should have an opportunity of witnessing for itself phenomena of unimpeachable genuineness under control conditions which had never previously been imposed upon any medium in this country. That the scientists have been deeply impressed is obvious from the reports which we publish herewith. Never before had orthodox science been able to experiment with such a brilliant medium under such perfect conditions of control.

Lastly, the writer's personal reason for wanting Rudi in his own Laboratory was to confirm and duplicate, if possible, the experiments of the German psychist, the late Dr. A. Baron von Schrenck-Notzing, to whom the Schneider boys, ourselves, and psychical research owe so much. To Baron Schrenck we owe the perfecting of the electrical system of controlling the medium, and psychical research is deeply indebted to the Baron for his researches into the phenomena of telekinesis and materialization with many mediums, but especially with Rudi and Willi Schneider.

I will conclude this introduction with a few words concerning the subject of this report.

Rudi (Rudolph) Schneider was born in the small frontier town of Braunau, Austria (on the banks of the River Inn, which here divides Bavaria from Austria), on July 27th 1908, so that the subject of our investigation is now (January 1930) 21½ years old. He is the youngest of twelve children—nine boys and three girls—of whom six (all boys) are still living. These boys are : Karl, Hans, Fritz, Willi, Franzl, and Rudi.

Herr Josef Schneider, the father of the boys, is a very intelligent, much respected, and charming man, now 59 years of age. He is a *Maschinensetzer*—or what we should call a linotype compositor or typesetter—and lives over the business, where he has been employed continuously for forty-five years. No signs of abnormality can be traced in his or Frau Schneider's family, and his grandchildren have so far exhibited no psychic faculties. Frau Schneider is a gentle, unassuming woman, and Rudi possesses many of her fine qualities.

Of the six surviving sons of Herr Schneider, Rudi, Willi, Hans, and Karl are mediumistic, though the two last-named possess the faculty only in a very slight degree. Willi was a very brilliant medium till a year or so ago, when his waning

powers appeared to synchronize with his intensive application to his profession—that of a dentist. Willi is now 26 years old. Willi showed signs of mediumship at about the age of 14 or 15, Rudi first exhibiting abnormal faculties at the age of 11 years. Rudi is a great athlete and has been trained as a motor engineer.

The story of Rudi's mediumship is an interesting one. One evening Herr Schneider's friends were holding a séance with Willi when ' Olga ', the trance personality *who then spoke through Rudi's brother*, said that the power was not good and that she wanted Rudi to ' assist '. But the boy's parents objected on the grounds that Rudi was only 11 years of age. Rudi was then asleep in bed. ' Olga ' said nothing, but a few minutes later the door opened and Rudi, deeply entranced, entered the room and took his place in the circle.

This story illustrates the curious telepathic *nexus* which existed between the two young boys. Another curious fact about this very impromptu sitting is that ' Olga ' *never again* came through Willi after that night, this intangible young lady attaching herself to the younger brother, Rudi. Another entity, ' Mina ', took Olga's place in the Willi mediumship, and ' Mina ' proceeded to make psychic history, as those who have read Baron Schrenck's works are aware.

I have stated that the ' trance personality ', ' secondary personality ', ' Olga personification '—or, if you are a spiritualist, the discarnate entity, ' Olga '—appeared originally through Willi Schneider, and the sitters very naturally questioned her concerning her antecedents. Olga stated that her full name was Olga Lintner, known previously as Lola Montez, the international adventuress whose career has been discussed in this report. No one accepted ' Lola '—or ' Olga '—seriously, and to this day the mystery of Rudi's psychic ' guide, philosopher, and friend ' has never been cleared up. In the opinion of the writer, ' Olga ' is merely a conventional name manufactured by Rudi in trance from material deep down in his subconscious mind. But I shall not quarrel with the reader if he thinks differently.

Rudi's first real séance was held in November 1919 at his home in Braunau. A police inspector, a naval captain from Trieste, and a customs' officer were among the sitters. The séance was successful, and a tiny materialized hand made its appearance as part of the phenomena. It is interesting to note that even at this first séance ' Olga ' demanded a ' pause ' after

they had been sitting a short time. The one great mistake these early experimenters made was that they decided to copy the Willi technique and sat in semi-darkness. If only they had insisted upon an arc light ! However, the damage is done and we had to make the most of the prescribed conditions. It is these conditions which compelled us to evolve a technique (such as the electrical control) in order to make up for the deficiency in séance room illumination.

In conclusion, I should like to thank Lord Charles Hope for his keen and sustained interest in the Schneider mediumship, and for his great personal assistance, which was, I am sure, an important psychological factor in the success of the experiments.

H. P.

June, 1930

CONTENTS

PAGE

INTRODUCTION vii

FIRST SERIES

DESCRIPTION OF ELECTRICAL CONTROL INSTALLATION . 7
DESCRIPTION OF SÉANCE ROOM 11
FIRST SÉANCE, APRIL 12TH 1929 12
SECOND SÉANCE, APRIL 15TH 1929 19
THIRD SÉANCE, APRIL 17TH 1929 25
A DROP IN TEMPERATURE 32
FOURTH SÉANCE, APRIL 19TH 1929 35
FIFTH SÉANCE, APRIL 22ND 1929 38
IMITATIONS BY CONJURING OF THE SCHNEIDER PHENOMENA 42
REPORT BY HANNEN SWAFFER 45

SECOND SERIES

FIRST SÉANCE, NOVEMBER 14TH 1929 56
SECOND SÉANCE, NOVEMBER 18TH 1929 . . . 63
THIRD SÉANCE, NOVEMBER 21ST 1929 69
FOURTH SÉANCE, NOVEMBER 25TH 1929 . . . 75
REPORT BY C. E. M. JOAD, M.A. 79
ARTICLE BY CAPTAIN F. MCDERMOTT 80
LETTER FROM CAPTAIN F. MCDERMOTT 82
LETTER FROM CAPTAIN E. N. BENNETT, M.P. . . . 85

PAGE

LETTER FROM SIR ARTHUR CONAN DOYLE . . . 85
FIFTH SÉANCE, NOVEMBER 28TH 1929 88
SIXTH SÉANCE, DECEMBER 2ND 1929 96
LETTER FROM SIR ARTHUR CONAN DOYLE TO THE '*DAILY MAIL*' 101
SEVENTH SÉANCE, DECEMBER 5TH 1929 . . . 102
EIGHTH SÉANCE, DECEMBER 9TH 1929 107
NINTH SÉANCE, DECEMBER 12TH 1929 111
TENTH SÉANCE, DECEMBER 16TH 1929 115
SPECIAL CONVERSATIONAL SÉANCE, DECEMBER 17TH 1929 121
ELEVENTH SÉANCE, DECEMBER 19TH 1929 . . . 122
LETTER FROM DR. F. C. S. SCHILLER, *re* ELECTRICAL CONTROL 126
REPORT BY CAPTAIN F. MCDERMOTT 128
IMPRESSIONS BY SHAW DESMOND 131
TWELFTH SÉANCE, DECEMBER 20TH 1929 . . . 133
ACCOUNT OF RUDI SÉANCE BY WILL GOLDSTON . . 135
THIRTEENTH SÉANCE, DECEMBER 23RD 1929 . . . 138
FOURTEENTH SÉANCE, DECEMBER 30TH 1929 . . 146
IMPRESSIONS BY FRANK LAWTON 150
REPORT BY DR. EUGÈNE OSTY (PARIS) 152
LETTER FROM DR. WILLIAM BROWN 155
FIFTEENTH SÉANCE, JANUARY 2ND 1930 . . . 156
SIXTEENTH SÉANCE, JANUARY 6TH 1930 . . . 165
SEVENTEENTH SÉANCE, JANUARY 7TH 1930 . . . 167
EIGHTEENTH SÉANCE, JANUARY 9TH 1930 . . . 170
NINETEENTH SÉANCE, JANUARY 14TH 1930 . . . 174
TWENTIETH SÉANCE, JANUARY 16TH 1930 . . . 178
TWENTY-FIRST SÉANCE, JANUARY 20TH 1930 . . 182
OBSERVATIONS BY PROFESSOR A. F. C. POLLARD . . 191
OBSERVATIONS BY LORD CHARLES HOPE . . . 193

PAGE
LETTER FROM DR. WILLIAM BROWN, *re* TRANCE, ETC. . 205
CONCLUSION 206

APPENDICES

A.—METEOROLOGICAL DATA 221
B.—LIST OF SITTERS AND CONTROLLERS . . . 224
C.—DATA USEFUL IN STUDYING REPORT . . . 226
D.—PRINCIPAL PHENOMENA OBSERVED 227
INDEX 229

LIST OF ILLUSTRATIONS

PLATE		FACING PAGE
	RUDI SCHNEIDER*	*Frontispiece*
I	WIRING FOR ELECTRICAL INSTALLATION . .	8
II	PLAN OF SÉANCE ROOM	10
III	ELECTRICAL CONTROLLING DEVICE	12
IV	THERMOGRAPHIC CHART, APRIL 17TH 1929 . .	26
V	METHOD OF LINKING UP SITTERS ELECTRICALLY .	52
VI	CABINET, CHAIRS, NET, ETC.*	102
VII	SÉANCE ROOM SHOWING NET, NOTE-TAKER, ETC.*	106
VIII	METHOD OF ELECTRICAL-CUM-TACTUAL CONTROL OF MEDIUM AND CONTROLLERS* . . .	138
IX	SÉANCE ROOM OF NATIONAL LABORATORY OF PSYCHICAL RESEARCH	154
X	THERMOGRAPH CHART, JANUARY 20TH 1930 . .	186
XI	LABORATORY OF NATIONAL LABORATORY OF PSYCHICAL RESEARCH	214

* *From photographs by Cigarini*

RUDI SCHNEIDER

FIRST SERIES

(APRIL 12TH TO APRIL 22ND 1929)

MUNICH being the cradle of the Schneider mediumship, it was with no surprise that I discovered, on a recent visit to the Bavarian capital, that Rudi Schneider was living there. He regards Munich as a second home, just as his brother Willi did during the lifetime of the late Dr. A. Baron von Schrenck-Notzing.

No useful purpose will be served in denying the fact that the Schneider mediumship has been under a cloud during the past year or so. The attack of W. J. Vinton [1] and the negative séances recorded by Dr. W. F. Prince [2] during his visit to Europe in 1927 for the Third International Congress of Psychical Research somewhat dimmed the lustre of the reputation of the two boys, notwithstanding the fact that Baron Schrenck was still obtaining phenomena under, apparently, excellent conditions. Mr. J. Malcolm Bird also had one séance with Rudi Schneider at Braunau during his European tour, but I understand that he did not consider the result satisfactory.

I am not going to waste the reader's time and patience in analysing the reports of these negative séances. I have often wondered why Vinton descended on Braunau (the boy's home) like a bolt from the blue, and I have not heard of him since. Why this tiro should have chosen the Schneiders to experiment with I can only surmise. But apparently the journey to Austria was worth while, since he filled forty-five pages of his journal telling us what ought to have happened, but didn't. Mr. Vinton tells us that he supplied Herr Schneider with 'unlimited beer' [3] and 'led him on'.[4] Of Herr Schneider he says: 'I discovered a sly, crafty look in his eye, and found

[1] 'The Famous Schneider Mediumship', *Psyche*, London, April 1927.
[2] 'Experiments with Physical Mediums in Europe', *Bulletin VII*, Boston S.P.R., 1928.
[3] *Psyche*, p. 5.
[4] Ibid., p. 37.

evidence of a similar tendency in his behaviour.' And yet he got no phenomena!

Dr. Prince's experiments at Stuttgart and Braunau were productive of 'effects', if not of 'phenomena'. He concluded they were produced by normal means, though no trace of trickery could he discover. Dr. R. Lambert, at whose house at Stuttgart the séances were held, contends that 'some, or even all, of the phenomena *may* have been genuine', and regards the genuineness of Rudi's phenomena, in his good sittings, 'probable to a high degree'.

The séances I had with Rudi in Braunau on various occasions were spectacular, and much impressed the sitters, including Mr. E. Clephan Palmer, the representative of the *Daily News*, who journeyed to Austria with me in order to see Rudi. He was quite convinced of the genuineness of the manifestations, though previously an utter sceptic as to the possibility of physical phenomena. I wrote a full account [1] of these séances at the time.

It is well known that the Schneiders are a family of mediums. Willi leapt into fame in English-speaking countries when I published [2] my account of the convincing phenomena which Mr. E. J. Dingwall and I witnessed at Munich in 1922 through the kindness of the late Baron von Schrenck.

These séances at Munich were, to all intents and purposes, under our own control. We examined everything, affixed our seals to the séance room door, etc., etc. After the séances Dingwall and I signed statements to the effect that we had witnessed genuine phenomena, which included many telekinetic movements—starting and stopping of a musical box in a gauze cage—to order. The box also wound itself up. A pseudopod or hand-like form picked up my handkerchief several times. Loud raps inside the cabinet were heard; the 'hand' or pseudopod showed itself against a luminous plaque, etc., etc. And all these phenomena occurred at a distance of some feet from the medium, who was controlled by two persons. At the fore-control Willi was searched and put into black tights, which were outlined with luminous bands and buttons. It was a wonderful display of phenomena, produced in really excellent red light.

I have referred to these early sittings with Willi because

[1] Published in the *Journal of the Am. S.P.R.*, Nov. 1926.
[2] In *Psyche*, April 1923.

the phenomena were almost identical with what were later witnessed through Rudi and, I believe, Karl, his brother. Lina, the wife of Hans Schneider (another brother), is also psychic. The outstanding fact is that Baron von Schrenck invited us to Munich in order to discover trickery, if it existed, and we returned convinced of the abnormality of the manifestations.

. . . . .

Rudi Schneider, now aged 21 years, has exhibited signs of mediumship for a considerable period. He has been tested in various continental cities, by many investigators and different circles ; he has produced his phenomena in several countries, and no trickery has been recorded against him. Professor Hans Thirring of Vienna was impressed by the phenomena he saw in 1924,[1] and other competent observers have been convinced of the genuineness of what they have seen. It was due to the unflagging zeal of Baron von Schrenck-Notzing in exhibiting the Schneider mediumship that so many continental savants have become interested in psychical research.

When Willi Schneider commenced pursuing his dental studies in earnest, Baron von Schrenck had more leisure to experiment with and develop the mediumship of his younger brother, Rudi. A most elaborate programme had been arranged for 1929, the Baron and Herr Karl Krall having completed a system of control, partly electrical and partly tactual, which was to silence the critics for ever. The experiments were to have been conducted in Krall's laboratory, just outside Munich. But this was not to be ; the early weeks of 1929 witnessed the sudden deaths of both Krall and the Baron, and German psychical research received a shock from which it may never recover.

It was in March 1929 that I found myself in Munich. I went for several reasons. Principally, I wanted to ascertain the position of psychic affairs in Germany, and especially what was happening to the Schneider boys. I found that Willi had passed his final dental examination and was busily engaged in his profession in a small town a few miles from Munich. To my joy I found that Rudi was still in Munich, more or less undecided as to his future movements, but engaged, *pro tem.*, in assisting Herr Karl Amereller, a clever electrician, who had

[1] *Journal of the Am. S.P.R.*, Dec. 1925.

fitted up Krall's laboratory. Amereller was, of course, well known to Schrenck.

Through the good offices of Fraulein Dr. Gerda Walther, who was Baron Schrenck's secretary, I made contact with Herr Amereller, who impressed me as being a very agreeable and intelligent person. I understand that Amereller has a flourishing business and employs a number of men. I rather took to him.

Through the kindness of Herr Amereller a séance with Rudi was arranged for my benefit—the first experiments since the death of Schrenck. The séance was held on March 21st in Amereller's flat, which is not on the street level. I assisted in hanging a pair of curtains across one corner of the principal living-room : this formed the traditional ' cabinet '. In front of the opening in the curtains we placed a small, low table, over which we suspended a hanging electric lamp, regulated by means of a rheostat. The circle consisted of Dr. Gerda Walther, Amereller, a young woman school-teacher from Königsberg, a Herr Neidhart, and myself. All these sitters were strangers to me and (with the exception of Amereller) to Dr. Walther, whom I had met for the first time only a few days previously. I controlled the medium. With his legs between mine and my hands grasping his wrists, he was completely immobilized. The lady on my left (the schoolmistress) also held Rudi's arms with her right hand. All the other sitters were linked up in orthodox fashion. The phenomena were good, and consisted of the usual billowing of the curtains, attempted levitation of the table, raps to order, etc., in a red light sufficiently powerful to see the phenomena. As I have remarked elsewhere, whatever was the ' prime mover ' on that occasion, it was *not* the conscious Rudi. If fraudulent (and I have no reason to suspect this) there must have been very well rehearsed collusion on the part of some of the sitters who—if confederates—proved themselves adepts in trickery. But the phenomena cannot rationally be explained in that way. Both Herr Neidhart and the school-teacher were strangers to each other, and both, I think, were unknown to Dr. Gerda Walther. To suggest that these strangers, on the spur of the moment, suddenly combined to provide me with an evening's entertainment is preposterous ; equally preposterous is the suggestion that wherever they go—London, Vienna, Zürich, Prague, Stuttgart, München, etc.—the

Schneider boys can secure circles of strangers, educate them in the most intricate methods of deception and confederacy, demoralize them into supporting a fraud that they (the investigators) are trying to prevent, and never be found out; for the Schneiders' most bitter critics (i.e. those who have attended the fewest séances) have to admit that it is impossible for the boys normally to produce the phenomena under the stringent control usually imposed. They have to fall back on collusion; confederates in the cabinet; small boys in black tights and masks crawling under the sitters' legs into the area of activity; the mediums' relatives equipped with reaching-rods, hold-outs, and similar apparatus of what I will call the pre-scientific age of psychical research; trap-doors and sliding panels; collective hypnosis, and, in the case of one 'argument', collective lying on the part of the sitters, who were accused of banding together in order to deceive the public. In the following pages the reader will see how far these 'theories' are applicable to the experiments we conducted at the National Laboratory of Psychical Research.

My séance on March 21st at Herr Amereller's flat convinced me that—in spite of various reports to the contrary—Rudi still possessed some power, and I was strengthened in my decision to approach him with a view to his coming to London. The previous day I lunched with Baroness von Schrenck-Notzing and General Peter, and I put my proposal before them and enlisted their sympathetic help. They promised to do all they could for me. Rudi was willing to visit the Laboratory, and both Dr. Gerda Walther and Amereller were enthusiastic over the idea and did much to convince Rudi that though he would be among strangers he would be treated with kindness and courtesy. I promised Rudi that he should fly to London, as the boy has a passion for travelling by aeroplane. The only difficulty to be surmounted was whom I should ask to accompany Rudi to London, because it was obvious the boy could not travel alone. Also, he had to have a companion in London to go about with him. In case of illness, too, it was imperative that the boy should have a friend by his side.

The fact that Mr. Thomas H. Pierson (the secretary of the American S.P.R.) and his wife were in London on an extended tour of Europe compelled me to act quickly. I was determined that Mr. Pierson should have the opportunity of witnessing the world's greatest physical medium. But the question of Rudi's

companion was still a burning one and at one time seemed almost insurmountable. The names of three persons suggested themselves to me, viz., Dr. Gerda Walther, Major Kalifius (a friend of the family, living in Braunau), and Herr Amereller. The most suitable of the three was, in my opinion, Amereller. Major Kalifius was a regular attendant at the Braunau sittings, and on that account he was automatically ruled out. Dr. Walther was unsuitable on account of her sex. That left Amereller, who was a very busy man with an important business to attend to; he did not see his way clear to leave München for two weeks in order to accompany Rudi to London. And this was exactly how the position was left when I returned to London on March 22nd.

Upon my arrival in London I discovered that Mr. Pierson would be in the metropolis for only a very few days, and the chance of his seeing Rudi appeared to be getting more remote. I decided to make another attempt to get Rudi over quickly, and sent letters to Dr. Walther, Rudi, and Amereller, urging them to put their heads together and find some way out of the impasse caused by our inability to find a travelling companion for Rudi. I again stressed the importance of Amereller coming with the boy, if possible. At the same time I fixed a date (April 10th) for their arrival, so that Mr. Pierson should have an opportunity of seeing the medium. To my relief, during the next few days I received a telegram from Amereller saying that he and Rudi would arrive in London on April 10th. I take this opportunity of thanking both Herr Amereller and Rudi for placing their services at the disposal of science, and cheerfully record the fact that neither of them received one penny piece in cash, or received a present in any shape or form. Their tickets were procured for them, their hotel bill was paid for them, and we did our best to entertain them in a modest way. But apart from that they received neither cash nor kind, thus upholding the best traditions of scientific research.

I think Rudi was rather disappointed that he was unable to fly to London, but on the night previous to their departure from München a gale was blowing and they were warned that no plane would leave unless the storm abated. So they came by the orthodox train and boat after all. Miss Kaye, secretary to the Laboratory, with her car, met them at Liverpool Street Station on the evening of April 10th. One or two Press men were with her, and the travellers received a warm welcome.

After a meal Miss Kaye drove them to their apartments which we had secured for them near the Laboratory.

I was at the Laboratory betimes on the morning of Thursday, April 11th, but Amereller and Rudi were there before me, waiting for the rooms to be unlocked. True, they had a distance of only fifty yards to traverse, while I had done a journey of fifty miles, but their enthusiasm to be up and doing early was very apparent. They told me they were delighted to be in London.

DESCRIPTION OF ELECTRICAL CONTROL INSTALLATION

It is well known that Baron Schrenck and Herr Karl Krall of Munich had been experimenting with an electrical controlling device by means of which indicator lights were extinguished if the contact between controller and medium were broken or even relaxed.

To the best of my knowledge the history of the indicator form of control is as follows: At the beginning of 1923 I devised an arm-chair (I called it the 'electric chair') which consisted of a number of electric contact-makers, normally kept apart by light springs, which corresponded to various parts of the medium's anatomy. There were contacts for the head, arms, hands, seat, feet, etc. All these points were connected up with a row of coloured indicator lights, so that should a person under test move a limb, or rise from the chair, the corresponding light immediately failed. Of course the contacts were made fraud-proof. I sent a description of the idea, with a rough drawing, to Baron von Schrenck-Notzing.

Towards the end of 1926 I heard that Herr Krall had devised an indicator form of control, and in my 'Notes' in the *Journal of the American S.P.R.* I record [1] this fact and recall my early suggestions *re* the 'electric chair'.

When there seemed some possibility of Rudi visiting the Laboratory I asked Herr Amereller if it were not possible to use this control at the London sittings. He readily complied with my wish and gave me a blue print (Plate 1) of the somewhat complicated wiring. When he found he could accompany Rudi on his trip, he kindly made up a switch-board

[1] Nov. 1926, p. 692.

for me in order to save our time when they reached London. Though the wiring of the installation is a little involved, actually the device is simplicity itself—just a series of electrical contacts.

The indicator device in its latest phase as used by Schrenck controlled only the four limbs of the medium and controller by four separate electric circuits. In the experiments at the Laboratory I decided to control the *feet and hands* of the *sitters* in the same way—making six separate circuits (and corresponding lights) in all.

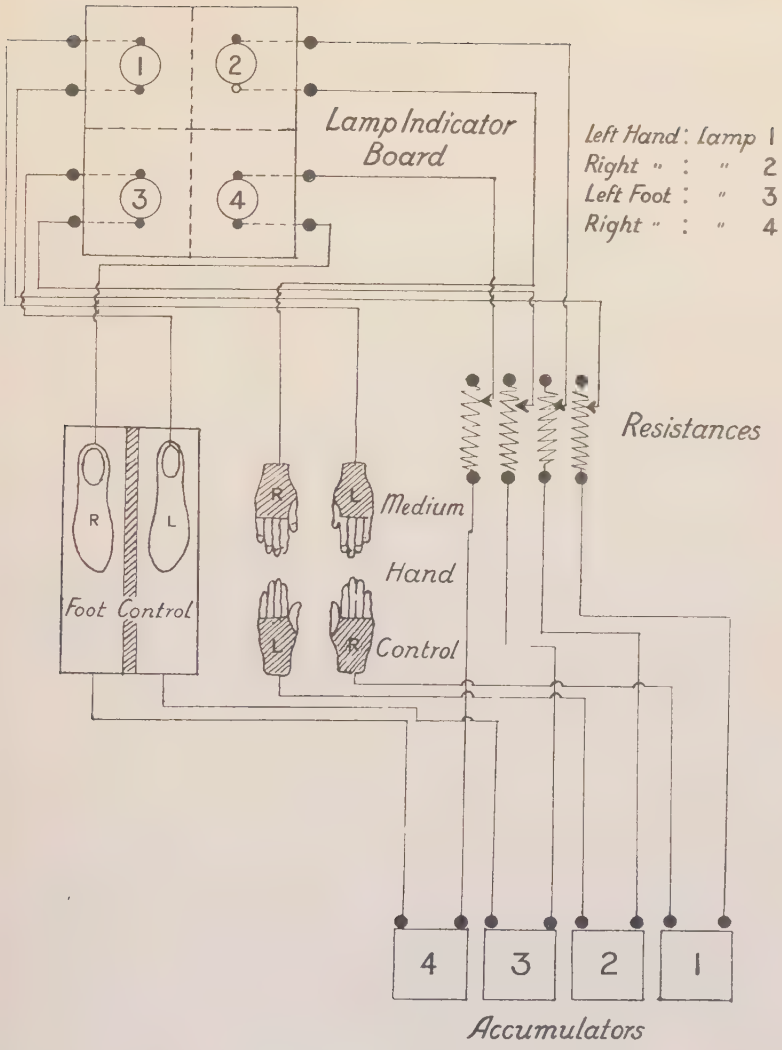
I want the reader thoroughly to grasp the idea of this electrical control, as only by doing so will he appreciate what follows. I will try and put it as simply as possible.

If an electric bulb is at one side of a room and a battery at the other, and two wires are connected between them the lamp will light. If one of these wires is cut into, say, ten pieces, the lamp will *not* light unless the twenty ends of these pieces are connected. If instead of the pieces of wire you substitute ten pairs of metallic gloves for the hands and ten pairs of metallic socks for the feet, you will get the identical effect. When all the gloves (or all the socks) are in firm contact the lamp will glow, the slightest break putting the lamp out. That is the simple description of the device.

The séance room wiring for the control was carried out by Herr Amereller, under my supervision. All the material (such as wire, etc.) came from the Laboratory's workshop. Miss Kaye purchased a number of pairs of gloves, to the palms of which she sewed strips of metallic ribbon. The cotton gloves (ladies') were rather small and very difficult to get off once you succeeded in getting them on. A loop of insulated wire two feet long connected each glove, to carry the circuit across the body of the sitter.

The 'socks' were bags, made of a mixture of metallic strands and cotton, interwoven, and were made (in Germany) for scouring pots and pans. I happened to see these bags at Harrods and decided they would do for our purpose. They cost three and sixpence per dozen. Tapes were sewn to these 'socks', and we found that they answered our purpose admirably. Insulated wire bridged each pair of socks, in the same way that we joined the gloves.

To the floor between each sitter is screwed a small metal plate, about four inches by two, in such a position that any



WIRING FOR ELECTRICALLY CONTROLLING THE HANDS AND FEET OF MEDIUM AND PRINCIPAL CONTROLLER, AS USED BY ALBERT BARON VON SCHRENCK-NOTZING

The National Laboratory installation extended this control so that the feet and hands of the sitters were also immobilized

sitter's left foot rested on one plate and his right foot on the other. These plates are indicated in the plan of the séance room (Plate 2). The purpose of the plates (which are not absolutely necessary) is so that a sitter may assume a comfortable position. Instead of his keeping his feet hard pressed against those of his neighbours (in order to maintain the circuit) his right foot rests on half of the small plate, his neighbour's foot occupying the remainder of the plate, which thus serves as a bridge for the current. It will thus be seen that when all the sitters are in position, with their feet on the plates, a complete circuit between lamp and battery is made. *Immediately* a sitter moves a foot (to which, of course, is fastened the metallic sock) the circuit is broken and the indicating light fails, revealing the fact.

The hand control is on the same principle. For so long as each sitter tightly grasps the right and left hands of his neighbours the indicating light is maintained. *Immediately* pressure is relaxed the light fails, because the metallic palms of the gloves are not in close contact. The end sitter of each row has to grasp the arm of an arm-chair, to which a metal plate has been screwed. It will thus be seen that every limb of every sitter is immobilized by forming part of two electrical circuits. The removal of a limb from its appointed position is recorded by a light's failing, and the hiatus is immediately discovered.

The chief controller and the medium form one unit, *controlled by four separate electrical circuits.* The controller sits on seat 8 and the medium on seat 9 (see diagram of séance room). Between the two are two leaden plates (indicated) screwed to the floor. The controller and the medium wear metallic socks and metallic gloves, which, when placed in contact, feet and hands respectively, complete four circuits which light four lamps on the indicator board. The feet of both medium and controller rest comfortably on the leaden plates between them, and if either moves a foot the circuit is broken and the light fails. The same applies to the hands. If firm contact is not made, the indicating light fails, and the circle can at once see whether it is the medium's right or left foot or right or left hand which is out of control.

The indicator box (shown in the photograph, Plate 3) is placed near the ceiling of the séance room on the side farthest from the medium, out of reach of any of the circle. It carries six red indicating lamps representing the feet and hands of the

circle, and the four pairs of limbs of chief controller and medium. The only other part of the installation is a simple rheostat or dimmer for each lamp, by means of which the intensity of the lights can be varied. The whole installation is activated by four four-volt accumulators, out of reach of the circle.

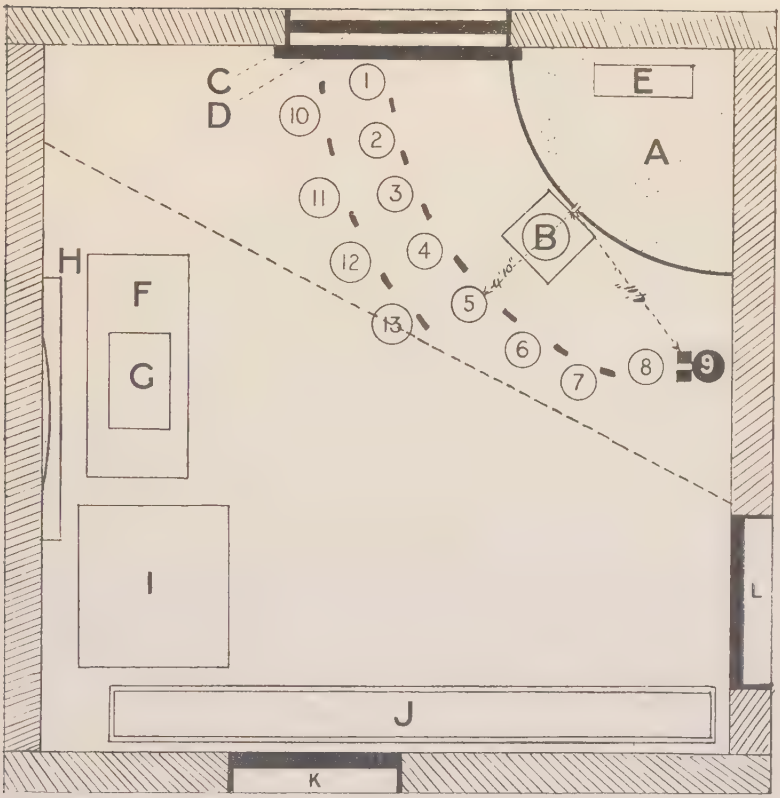
I have described the control installation at some length so that my non-technical readers may thoroughly grasp the idea of the control. It is quite impossible for either controller or medium to lose contact without its becoming immediately apparent. The controller's unit is so wired that unless the right hand of the medium is in contact with the left hand of the controller the lamp does not function. And this applies to every limb. It is no use for the medium—or the controller—trying to grasp two hands in one, or placing two feet on one plate : the apparatus simply will *not* work like that. Nor is it of any avail if the right hand of the medium grasps the right hand of the controller, or vice versa : the proper contacts are not made and the lamps will not function. The hands and feet have to be ' just so ' before the six indicator lights will properly function. We have set a standard of scientific control for physical phenomena to which every existing and future physical medium will have to conform if he wishes to be taken seriously.

The idea of controlling mediums by electricity is by no means new. As long ago as 1875 Sir William Crookes tested Annie Eva Fay by including her in an electrical circuit. The observers were in one room and Eva (really a vaudeville entertainer) in another. The ' medium ' formed part of a circle which was connected to a galvanometer. Immediately a sitter broke contact or Eva released her electrodes the instrument recorded the hiatus. According to the editor of the *Medium and Daybreak* which reports [1] these experiments, Sir William Crookes was much impressed. But Eva's tricks are now well known, and the late J. N. Maskelyne records somewhere that he received a letter from Annie Eva Fay offering to sell him the secret of her performance.

. . . . .

The control installation completed to my satisfaction, we decided to hold an experimental séance on the following day (Friday, April 12th) in order to see that everything was working

[1] In issue of March 12th 1875.



PLAN OF SÉANCE ROOM, SHOWING POSITION OF SITTERS, MEDIUM, CABINET, ETC.

The dotted line drawn diagonally across the plan denotes position of the fine mesh mosquito net which was used to divide the room into two portions ; the note-taker being on one side, the medium, sitters, and cabinet on the other. The back row of chairs (10–13), was *not* used at second series of experiments held during the months of November and December, 1929, and January, 1930

smoothly. For those of my readers unacquainted with the séance room at the National Laboratory, I will now describe in detail the apartment in which our experiments are held.

DESCRIPTION OF SÉANCE ROOM

The séance room of the National Laboratory is situated at the top (fourth floor) of 16 Queensberry Place, South Kensington, at the back of the house. It is an apartment sixteen feet six inches deep by sixteen feet wide and eight feet high. The room (see plan) contains two doors, L and K. Door L leads into passage and is always locked and sealed with leaden postal seals before each séance. Door K (leading to room used as laboratory) is permanently locked and is blocked by a massive oak book-case, J (thirteen feet six inches long, and seven feet high, in one unit), containing, I should think, two tons of books. The only other apertures in the room are a fireplace, H (permanently blocked by a gas-stove), and a window, D, covered (during séances) by a massive teak shutter, C, on roller bearings. The window looks out on some mews and has a sheer drop to the ground below. The room is quiet, free from noise and vibration, and ideal for the purpose for which it was specially furnished.

In one corner of the room is the permanent ' cabinet ', A, of heavy red plush curtains (weighing nine pounds fourteen ounces), reaching to the ceiling, swung on rails and roller bearings. This was erected in 1926 when the room was equipped. One side of the cabinet is formed by the wall of passage leading to office, and the other is an outside wall. Both walls are of brick, of course, and the interior of cabinet is lined with a matt black paper in order to throw up in relief any white substance (e.g. teleplasm) which might form there. The sides of cabinet are four feet ten inches from angle of wall to curtain. The arc formed by curtains measures seven feet three inches.

The principal items of furniture in the séance room are a note-taker's table, F, on pentograph rubber wheels, supporting a dictaphone, G. The large cabinet gramophone, I, was used throughout the series of séances.

For the Rudi séances a long and short row of chairs, numbered 1-13 were arranged in semi-circles as indicated on

plan. The principal controller always sat on No. 8 and the medium on No. 9. The distance from centre of plate nearer the cabinet to aperture in curtains is four feet eleven inches. The distance from nearest chair to curtain aperture is four feet ten inches. The sensitive transmitting thermograph, E (specially designed for experiments in psychical research), was always placed inside cabinet at position E, indicated. This thermograph comprises a three-hour drum, actuated by clockwork. It is sensitive to a tenth of a degree Fahrenheit, and guaranteed accurate by the makers (Negretti & Zambra) to a hundredth of a degree.

In front of the cabinet is a small oak 'coffee table', B, fifteen inches square, sixteen inches high, and weighing seven pounds ten ounces. On this table is usually placed a small wicker waste-paper basket, weight seven and a half ounces, eleven and a half inches high, seven and a quarter inches diameter at base, and ten inches diameter at top. The basket is made (permanently) luminous with bromide of radium salts at various points. To the curtains are attached two long strips of luminous silk ribbon in order that movements of the cabinet can be detected. A luminous fan is also pinned to curtains at the top. Other luminous objects (placed on table) are a bell, toy zither, celluloid trumpet, etc.

Suspended over the table at a height that can be varied is a 60-watt red photographic dark-room lamp, controlled by a rheostat. This lamp is usually alight when séance commences.

FIRST DEMONSTRATION SÉANCE
FRIDAY, APRIL 12TH 1929

Our first séance was held on Friday evening, April 12th 1929. Miss Lucie Kaye, secretary to the Laboratory, is wholly responsible for the notes from which this record has been compiled. The incidents were recorded into the dictaphone as they occurred, and the morning after every séance Miss Kaye typed out the notes in triplicate. One copy of the transcription is being used for this report, Lord Charles Hope had another copy, and the third impression was given to the medium.

I will now detail the procedure which preceded *every* séance, or part of séance, and, to save repetition, I will not describe it again.

PORTION OF ELECTRICAL CONTROLLING DEVICE

A. Six-light indicator. B. Rheostats controlling lamps. C. Coffee-table with waste-paper basket, etc. The ' socks ' are merely placed on the feet for the purpose of this photograph ; in practice, the feet are *inside* the socks, which are firmly attached by means of tapes

Firstly, the sitters are invited to examine the séance room and electrical installation. They are then asked to don the special gloves and socks. When these preliminaries are over, every sitter takes the seat which has been allotted him and Miss Kaye locks and seals the door. Rudi now removes his coat and vest and puts on a pyjama coat belonging to the writer, to the sleeves of which have been sewn the metallic gimp gloves or mittens. I then pass my hands over his pockets and place him on chair 9 with his back nearly towards the aperture in curtains. (The medium's position and plates in diagram represent Rudi as being sideways to the curtain ; as a matter of fact, he was much farther round than the drawing would lead one to suppose.) I then seat myself on chair 8 and test the control for each limb separately. The sitters (usually of their own volition) test their circuits for foot and hand control. All are found to be working satisfactorily. The sitters are then directed to link up ; the sitter on chair 7 puts his free (right) arm under my arm into my lap, I place Rudi's legs fast between mine in a tight grip, my hands tightly clasp Rudi's, and the hand of sitter No. 7 (which is under my arm) likewise clasps both my and Rudi's hands, forming a double tactual control. The medium is controlled by two persons and four electrical controls. I then note that all six indicator lamps are burning brightly (assuring the circle that every one is controlled), and I ask Miss Kaye to turn out the white light. This she does.

The sitters for our first séance were as follows, and the numbers after their names indicate their position on plan : Rudi (9) ; Harry Price (8) ; Herr Amereller (7) ; Miss Virginia Baggallay (6) ; Mr. Thomas H. Pierson (5) ; Mrs. Herbert Baggallay (4) ; Captain the Hon. Victor Cochran Baillie (3) ; Mrs. Thomas H. Pierson (2) ; Lord Charles Hope, controlling the electrical installation (1). The remarks or directions given by ' Olga ' (the trance personality) are interpreted either by Amereller or me, or sometimes by Miss Kaye, who speaks German fluently, and can discuss with Olga her requirements.

The following is the verbatim dictaphonic record. Any remarks of mine are placed in square brackets.

Temperature of room, 55° Fahr. [Taken by means of check thermograph on side of room opposite cabinet. Temperature recorded by main thermograph inside cabinet is 54°.]

8.40 p.m. Door sealed. White light out. Red light [over small table, B] at 30 watts. Control of circle perfect. According to practice, all remain silent until commencement of trance.

8.46. Rudi is in trance, after about 45 seconds' violent shivering and paroxysms. His head has fallen under the controller's [Price's] right arm. Olga says '*Gott zum Gruss!*' and the sitters return the salutation. Rudi's breathing is very fast and laboured, and is likened to a steam-engine or a bellows. Olga says she is pleased to be in London and says, '*Sprechen!*' All talk.

8.50. Breathing continues very fast and heavy. Olga says she is pleased with the control [tactual or electrical ?] ; it is good. But she wishes the red light [over table] to be lowered slightly. Herr Amereller breaks contact and lowers light by means of rheostat. [Amereller removed his right arm from under my left, passes his hand behind my back to my right side to rheostat, which is just by my right elbow. He replaces his arm under mine and grips our hands.]

8.54. Olga says, '*Sprechen, fest sprechen!*' [It is assumed that talking in a lively manner produces ' power '.] Olga again says, '*Sprechen und Musik!*' The gramophone is started. Olga again says, '*Sprechen!*'

9.00. Olga says we are to have twelve minutes' pause ['*Zwölf Minuten Pause*'] and then start again.

9.04. Rudi has come out of trance, and the white light is turned up. The door is opened and circle breaks up. [This preliminary pause is usual at all of Rudi's séances, and generally at those of Willi's. No satisfactory explanation is forthcoming.]

9.17. Room temperature, 56°. Door sealed again. Circle and electric control perfect. Herr Amereller's right arm is under and through Mr. Price's, as before.

9.20. White light out. Circle quiet.

9.24. Rudi in trance. His breathing continues heavy and very fast as long as he is in that condition, except when Olga whispers her remarks or gives directions every now and again.

9.25. Olga says all are to talk.

9.28. Olga asks for music, and gramophone is started.

9.41. Olga says that the six indicator lights are rather too

brilliant for her phenomena, and would the sitter at end of circle adjust rheostats accordingly. Lord Charles Hope breaks the circle contact [he does not leave his seat ; the rheostats are at his left elbow] and lowers the lights, then immediately links up again.

9.42. Olga asks for music.

9.51. Olga asks for the removal of one of the strips of luminous ribbon from cabinet curtains, and for a handkerchief to be hung over the luminous paint on the waste-paper basket on the side nearer the medium, as it is too bright. Lord Charles Hope again breaks contact, removes one of the luminous ribbons, and places handkerchief on basket ; resumes his place in circle.

9.53. Olga says she would like Herr Amereller and Miss Kaye, who is taking notes, to converse. This is because Herr Amereller, who knows no English, is unable to join in the general conversation. Olga says, ' Stop the music for a little while.' Gramophone is stopped.

9.55. Olga asks that a few of the sitters speak quietly ; then immediately directs every one to talk.

9.58. Olga repeats that Herr Amereller and Miss Kaye are to talk, and that all are to keep on talking. She repeatedly cries, ' *Sprechen !* '

10.05. [First phenomenon.] Curtain moving. Fan moving. Curtain is swaying to and fro. Olga says she will do much more. The bell rings several times [It was placed by the side of basket on table, B.] and appears to have been thrown on the floor. Another object is also dropped. [This is afterwards discovered to be the toy zither.] Another object thrown from off table. [The celluloid trumpet.] Olga asks if all saw the curtains swing, and if they are pleased. All say, ' Yes ' and ' Thank you, Olga.' The luminous fan pinned to curtain keeps moving up and down as if nodding. A loud bang is heard, as though the small table were moving violently. Olga seems very anxious to know if all the sitters can see the phenomena and if they consider them genuine. Every one assures her that they are much impressed and urge her to do better still. She says she will.

10.08. The waste-paper basket, with several rings of luminous paint round it, now rises slowly into the air, turns round, makes for the direction of the medium, and suddenly drops

to the ground. [A most impressive effect.] The basket rolls along for some distance. Herr Amereller breaks his right foot contact and tries to kick basket towards curtain opening. Resumes foot contact.

10.10. The bell is ringing again and moving. [It is, of course, luminous.] Olga says she has taken the bell into the cabinet with her. The table is moving, scraping along the floor, and suddenly, with some violence, is banged on the floor [upside down, as was discovered afterwards]. Mr. Pierson and Miss Baggallay state that it is reposing on their feet. The curtain and fan are both moving intermittently. Olga says if some one asks her to knock a certain number of times she will do so. Mrs. Baggallay suggests five. The knocks are immediately given [apparently on the interior wall of the cabinet] slowly and decisively.

10.15. Olga says, ' If you [the circle] go on sitting in the spirit in which you have sat for the last hour I will show you a materialized hand.' Lord Charles Hope and Mr. Pierson say that they feel a breath of cold air at a time when the curtains were not moving.

10.18. Olga says will Lord Charles Hope please remove the waste-paper basket right out of the circle ; place the table the right way up between the curtains and close up to them, and put a handkerchief on the table. All this is done, and Lord Charles again takes his place in circle and electrical control is restored.

10.19. Curtains are moving. Olga says, ' Talk hard—everybody.' [*'Alle Sprechen—fester.'*]

10.22. At the request of Olga all the sitters join in singing Olga's favourite song, ' O Katharina ! ' [Introduced by me into the Schneider séances in Austria, years ago.]

10.23. Olga says she has had the hand out from opening of cabinet but the light did not permit the sitters seeing it. Olga asks that the light be raised considerably. This is done [by Miss Kaye, who adjusts rheostat to about the 45-watt position]. Olga says, ' Stop singing, and talk.'

10.25. Olga is again very keen to know that all are pleased with her. We say we are, and thank her very much. She says she will produce the hand again. She will wave the handkerchief from within cabinet to say, ' Winky-winky ' [Olga's whimsical way of saying ' Good night '], as she

expressed it, and then the sitters would have to be satisfied for that evening, as the power was already going.

10.29. ' Please talk hard and loudly while I am trying for the materialization,' are Olga's instructions, and ' Hold tight to your neighbours ; the contact *must* be tight.' She then says, ' Look at the handkerchief just sufficiently to watch for any movement, but do not stare at it.'

10.35. The handkerchief appears to be moving. It is caught up at one point, as if picked up by a hand, is waved to and fro some three or four times, and then, after nearly disappearing into the cabinet, is suddenly dropped [half-way in the cabinet]. Several sitters declare that the ' hand ' was quite visible, and that the pseudopod had three fingers only. [From my excellent view-point I distinctly saw the pseudopod. It appeared to be like a white stump split into two or three sections. At the back of this ' stump ' appeared to be a semi-luminous mass faintly visible just within the curtains.] The sitters differ as regards the size of the hand.

10.36. Olga says, ' Go on talking quietly and she will again show you the hand.' Miss Baggallay and Mr. Price remark that their arms and left legs are quite cold.

10.38. Every one is singing ' O Katharina ! ' again. Olga asks for approval of her work and gets quite an ovation.

10.44. Olga says the power is going fast, and she is very, very sorry, but she will not be able to do anything more for us to-night. Everybody thanks her very much.

10.46. Olga says, ' *Auf wiedersehen !* ' and ' *Gott zum Gruss !* ' The sitters bid her ' Good night ' and ' *Au revoir* '.

10.48. Rudi's head has fallen into Mr. Price's lap. Rudi is shuddering again and slowly coming out of trance. Amereller softly calls, ' Rudi ! Rudi ! ' once or twice slowly and distinctly, and after some very violent paroxysms, Rudi finally shakes himself and is awake.

10.51. White light is turned on again and the door unsealed.

(Signed) Lucie Kaye
Secretary

Thus ended our first séance with Rudi, and we made more psychic history. The perfect conditions set a standard of control for physical phenomena which I trust every medium will take to heart and accept. The installation worked

perfectly and the medium was absolutely comfortable—far more so than with any system of tying or roping, always unsatisfactory because there are so many ways of getting out of one's bonds. Annie Eva Fay could produce many ' phenomena ' without getting out of her ties at all ; this was accomplished by obtaining ' slack ' on the ropes or tapes and by stealing an inch here and there ; and, sliding the ties up her wrists or legs, she could secure enough play to move objects, raise articles to her mouth, etc. But the electrical control stops all that, and it is ' up to ' every genuine physical medium to *demand* such a control.

If Rudi was entirely comfortable during the séance, I know one who was not. My legs were so stiff through gripping the medium's legs that I could hardly stand at the end of the session, and Lord Charles Hope kindly massaged the muscles a little.

The twelve minutes' pause during the séance is quite usual. Sometimes there are two or three pauses. I do not profess to understand why. Most of the sitters, to save themselves the trouble of again putting on the metallic gloves and socks, did not leave their seats during the pause.

The phenomena we witnessed ran true to form ; the billowings of the curtains, pseudopods, levitations, breezes, etc., were excellent examples of Rudi's best phenomena, which I have never previously witnessed under such good conditions. The séances at Braunau were brilliant, but the fact that they were held in the boy's own home must (certainly in the opinion of the critical) discount the phenomena a little.

Rudi seemed fairly fresh after his séance, and after some lemonade and brandy appeared to be his normal self again.

The thermograph record in the cabinet denoted nothing remarkable. It rose steadily from 54° to 57·2° Fahr. The check thermograph in the room showed a similar rise and the ordinary thermometer in the room read 58°. If there is any peculiarity at all in the cabinet thermograph, it is a slight increase *in rate of rise*, which took place at 10.10, at the moment when very fine phenomena were taking place.

In a letter (dated January 22nd 1930) to me, Captain the Hon. V. A. Cochran Baillie states that he distinctly saw the materialized arm and hand pick up and wave the handkerchief at this séance.

SECOND DEMONSTRATION SÉANCE, MONDAY, APRIL 15TH 1929

It has always been the policy of the Laboratory to invite both the Press and official science to our tests. As Sir Richard Gregory, editor of *Nature*, remarked in a leading article a year or so ago, it is all to the good that scientists should take the Press into their confidence, because, after all, it is the public that we are trying to educate. At first we were criticized in some quarters for interesting the newspapers in our work, but more recently our critics have themselves sought publicity in the Press, which is as it should be, as it makes for progress.

With official science we have always been on the best of terms, as our members are aware. If we are not established to interest orthodox science, we are merely wasting time and energy. True, the opportunities for placing before scientists material worthy of examination have been very few, but very much worth while.

When I was certain that Rudi would come to London I at once wrote to Sir Richard Gregory and invited him to take part in the demonstration séances. Unfortunately, he was just going out of town and could not avail himself of our offer. But he suggested our asking Lord Rayleigh, Professor Rankine, and Professor Julian Huxley, names which had already occurred to me. I accordingly invited Lord Rayleigh and Professor Rankine; Professor Huxley, as a member of the Laboratory, was notified in the usual way, and Professor A. M. Low is on our Council. Lord Rayleigh, son of the famous physicist,[1] agreed to attend the next séance. We also decided to ask some representative Pressmen.

I will not repeat the details of our preparations for the séance. We followed exactly the same procedure, and each séance was held under identical conditions of control, etc. Here is the dictaphonic report:

Temperature of the room, 58° Fahr.

Sitters: Rudi (9); Harry Price (8), controlling the medium; Lord Rayleigh (7), second controller; Herr Amereller (6); Mr. Charles Sutton (5), representing the

[1] John William Strutt, third Baron Rayleigh (1842–1919); he married a sister of the Earl of Balfour, and became interested in psychical research.

Daily Mail ; Susan, Countess of Malmesbury (4) ; Mr. Hannen Swaffer (3), for the *Daily Express* ; Mr. Thomas H. Pierson (2) ; Lord Charles Hope (1), controlling electrical installation ; Mrs. Charles Hunter (13) ; Mr. Clephan Palmer (12), *Daily News* ; Miss Phillimore (11) ; Mrs. Maude-Roxby (10).

The medium and all sitters are controlled by the electrical contact control apparatus.

8.56. Door sealed. White light out. Control good.

9.00. Rudi has been in paroxysms for about thirty seconds and is now in trance.

9.01. Olga says, '*Gott zum Gruss!*' ; we all bid her 'Good evening', and she asks us to talk.

9.08. Olga says she has 'looked us over', pronounces the control good, and would like us to have twelve minutes' pause. [As usual.]

9.10. Rudi is now out of trance, after the usual shudderings. White light is turned on again and the door unsealed. [Some members of circle remain in their seats ; others walk about.]

9.21. Temperature of room is now 59° Fahr.

9.23. Door again sealed and white light out. Control perfect.

9.25. Rudi is in trance. Olga says, '*Gott zum Gruss!*' and wants music.

9.27. Breathing of the medium is fast and very laboured. [Lady Malmesbury remarks that it reminds her of a steam-engine—an apt simile.] Olga says, 'All talk, please.' She, or rather Rudi, is beating time with the music.

9.35. Mr. Pierson and Lord Charles Hope remark that they feel cold breezes. 'O Katharina!' is playing on the gramophone.

9.50. Olga says the red light [over the table, B] is too bright for her, so Miss Kaye lowers the rheostat controlling the 60-watt light in front of the cabinet, and Lord Charles Hope lowers the rheostats controlling the six lights of the electrical control. Contact is made once more and circle is complete.

9.59. Olga says it is impossible to do anything for a few minutes, and asks us to have another twelve minutes' pause, after which she hopes to be able to give us some phenomena immediately.

10.00. Rudi is coming out of trance. White light on again, and the door unsealed. Circle breaks up. [Most sitters remain in their places, as before.]
10.13. Door sealed once more. White light turned out. Temperature of room is now 59·5° Fahr.
10.19. Rudi is in trance.
10.24. Mr. Price suggests to Olga if she would like some of the sitters to change places to improve conditions, but Olga answers 'No!' immediately.
10.29. Olga asks for 'O Katharina!' on the gramophone and will everybody please join in. [Only a few sitters make an attempt.]
10.41. Olga says she is very sorry indeed, but it will be quite impossible to produce any phenomena to-night. The power has given out, she says.
10.45. Rudi is out of trance. White light is turned on.

Unfortunately Lord Rayleigh had to leave at this juncture, and he missed some brilliant phenomena. Undoubtedly, the conditions were bad, and I believe the fault rested entirely with the sitters. Every one was formal, stiff, and dignified. The 'atmosphere' of the circle was no more like what we experienced at the previous séance than chalk is to cheese. Before we had started the séance five minutes I *knew* it would be a failure. Everything seemed as 'dead' as the proverbial door-nail. No one was talking, or but very little. I found myself singing 'O Katharina!' as a solo, when it ought to have been a chorus. But although I engaged Lord Rayleigh in conversation most of the time I could not insist upon his singing 'Katharina'! Nearly all the sitters were strangers to one another, but they did not make what the Americans call 'good mixers'. I am not mediumistic, but *I* felt the reaction of the heavy (*not* unfriendly or critical, just *heavy*) atmosphere. I do not think the majority of the sitters realized the *psychological* importance of being lively and merry. And yet one could hardly expect the dignified folk present that evening to talk and sing themselves hoarse. But it would have helped! Some silly people afterwards said that no phenomena happened because Lord Rayleigh was there, but few people in the room were aware of his identity, and the medium was not given the names of the sitters; if he had been, the name 'Rayleigh' would have conveyed nothing to

him. No, it was sheer lack of enthusiasm or vitality that accounted for the bad session. If it reacted on me, what must the medium (and especially his subconscious) have felt like? Professor Hans Thirring, of Vienna, admirably sums up [1] this question when recording a séance with Willi Schneider. He says, 'What this medium wants more than anything else is an atmosphere of cheerfulness among the sitters. In all our sittings the strongest telekinetic phenomena occurred amidst a roar of laughter when the sitters were joking or when some rhythmical chorus was sung. . . . I believe that the production of the phenomena must necessarily depend on the mutual feeling of goodwill between medium and sitters. . . . It is obvious that a good many average men would not even be able to fall asleep in their own beds at 10 p.m. if half a dozen university professors were sitting around them waiting in deadly silence for the occurrence of the phenomenon. The far more delicate metapsychical phenomena cannot be produced by the mere will of the medium. Some psychic emotion seems to be necessary—in the same way as certain sexual functions are started by emotions and imaginations. In the case of our medium the necessary emotions seem to be furnished by rhythmical music, by the touch of a woman, or by the buoyant spirit of a cheerful circle. Whenever the atmosphere of the circle resembles a law court with the medium as the poor delinquent or, even still worse, when the sitting takes the form of a college examination, no phenomena will occur.' An experienced investigator will endorse every word that Professor Thirring says.

Several sitters left at the same time as Lord Rayleigh (who expressed a wish to attend another séance), but those remaining decided to try again. They were well rewarded. The control and procedure were identical to all the other séances. Here is the continuation of Miss Kaye's dictaphonic notes :

For the second session sitters now consist of Rudi (9) ; Harry Price (8), controlling the medium ; Herr Amereller (7), second controller ; Mr. Charles Sutton, *Daily Mail* (6) ; Mr. Hannen Swaffer (5) ; Mr. Thomas H. Pierson (4). Electrical control is tested and found perfect.

11.26. White light out. Red light at about 40 watts.

[1] *Journal of the Am. S.P.R.*, Dec. 1925, pp. 704–5.

11.28. Rudi is in trance. Olga says will the sitters please change places as follows: Mr. Pierson (7), next to Mr. Harry Price (8), both controlling medium (9); then Herr Amereller (6); Mr. Sutton (5); Mr. Hannen Swaffer (4), in charge of electrical control installation. Sitters change as directed. Control perfect again.

11.35. Curtain is moving violently to and fro, and in and out, brushing the sitters' heads. We call out, 'Well done, Olga!' Curtain is swinging right out over sitters. 'All talk, please,' says Olga. Curtain still on the move. All sitters hear some twenty distinct separate notes played on the toy zither. At first a number of chords were struck on the zither. Then Olga asked for the gramophone music, and afterwards notes were struck on the zither in time with the gramophone.

11.44. Olga asks for 'quiet music'. A saxophone solo waltz is being played with a 'soft' needle. Curtain still moving. Zither heard again. Curtain moving again. Mr. Pierson says the curtain has blown out right over his head. [It also struck me.] Music still quiet. Control perfect. Waste-paper basket gently lifts itself into the air, moves around a little, and then drops to the floor. Curtain still moving. Bell rings. Olga is keen to know that the sitters all see the phenomena and that they are pleased with them. 'All talk,' says Olga. Herr Amereller asks for five taps to be given. Olga taps five times. [On the wall of the cabinet.] Table falls over with a bang. Curtain is moving violently.

11.52. Olga asks for the table to be stood on its legs again, in front of the cabinet with a handkerchief on it. This is done [by Mr. Sutton] and the contact is re-made. There is a good red light.

11.55. Mr. Hannen Swaffer says he sees a lot of spirit lights.

11.58. The handkerchief rises as if picked up by a hand [from between the curtains of the cabinet] and waves up and down nine or ten times.

12.00. Olga is playing with the handkerchief. She asks for paper and pencil. These are supplied [by Mr. Sutton] and placed on the table in front of the cabinet. The pencil is immediately picked up [some sitters, including Mr. Swaffer,[1] see the hand writing with the pencil] and

[1] See *The National Spiritualist*, May 1929, p. 56.

the paper moves slightly. Herr Amereller asks if Olga would like him to hold the paper while she writes. She says, 'No', she has written all she wants, and please would some one remove the paper. This is done [by Mr. Sutton], and Miss Kaye puts it in her pocket. [The paper is scribbled on a little.]

12.05. Olga says she has dropped the handkerchief in the cabinet after tying a knot in it. She says she would like to have placed it in the glass case of the thermograph [which was locked with a padlock], but the power is no longer strong enough. All the sitters saw the 'hand', or pseudopod, moving the handkerchief, but their opinions differ as to the size of it and the number of fingers seen. [The handkerchief was duly found by the side of the thermograph case, tied in a very tight knot. Although it is possible to tie a knot in a handkerchief with one hand, to tie it very tightly requires two hands or some means of anchoring one end while the other end is pulled hard.]

12.10. Rudi is out of trance.

12.13. White light turned on, and the sitting ended.

(Signed) Lucie Kaye
Secretary

It was very unfortunate that Lord Rayleigh and the others were unable to remain for this second session, so rich in brilliant effects. With Rudi held, hands and feet, by Mr. Pierson and myself, and controlled by four separate electric circuits, this portion of the séance was an extraordinary performance. The control is so sensitive (both for sitters and medium) that during the laboured breathing which accompanied every trance, the intensity of the (hand) indicator lights varied with every breath that Rudi gave, owing to the pressure of our clasped hands varying with the spasms and paroxysms which Rudi was experiencing.

I do not know if the smaller circle improved conditions, but there was all the difference in the world between the 'atmosphere' of the first session and that of the last. It may have been because we were all acquainted with one another (and therefore less reserved), or that the medium (consciously or subconsciously) was less nervous with fewer sitters. The critic will not help us if he suggests that the

control was less severe ; on the contrary, it was, if anything, more thorough. Mr. Pierson was much more used to controlling at a séance than Lord Rayleigh, who informed me it was his first experience at a séance for physical phenomena and the first time he had seen a medium in a trance.

The thermographic record (cabinet instrument) showed a steady rise of 2·5° Fahr., and the check thermographs in various parts of the room showed a similar rise.

THIRD DEMONSTRATION SÉANCE, WEDNESDAY, APRIL 17TH, 1929

I will state here, while I think of it, that no conditions were imposed upon us by Rudi or his guardians as to the conduct of the séances or treatment of the medium. I mention this because other investigators appear to have subscribed to certain rules and regulations before the commencement of their experiments. At no séance with Willi or Rudi have I ever signed any ' agreement ' or document as to what I should or should not do. I think this is a question of mutual confidence between the subject and experimenters, who are assumed to be decent people who can be trusted to ' play the game '.

The sitters at the third demonstration séance were as follows : Rudi (9) ; Mr. Harry Price (8), controlling medium ; Herr Amereller (7) ; Miss Virginia Baggallay (6) ; Captain Neil Gow (5) ; Mrs. Naylor (4) ; Mr. G. F. Westcott (3) ; Miss Phillimore (2) ; Mr. Charles Sutton (1), *Daily Mail*, controlling electrical installation ; Professor A. M. Low (10) ; Mr. C. Palmer (11), *Daily News*.

The medium and each sitter is controlled, hands and feet, by the electrical contact control apparatus. Temperature, 60·75° Fahr.

8.46. Door sealed. White light out.
8.54. Rudi is going into trance. His head has fallen upon Mr. Price's chest.
8.56. Rudi is in trance. Olga says ' *Gott zum Gruss !* ' The sitters bid her ' good evening '.
8.57. Olga says, ' *Sprechen !* '
8.59. Olga says it was not necessary to start the sitting with the red light [over table] entirely turned off, but as

it is done, leave it and we will have a good red light later.

9.00. '*Fest sprechen!*' says Olga.

9.05. Olga asks for a ten-minute pause and a change in the arrangement of the sitters. Miss Baggallay is to sit next to Mr. Price, then Herr Amereller, then Professor Low, and some one is to go into the second row in the place of Professor Low.

9.07. Rudi is out of trance again.

9.08. White light on and door unsealed. [Most of the sitters remain in their seats, a few smoke cigarettes in the passage, Rudi drinks some lemonade and says he is hot. Circle re-forms in a slightly different order and all controls declared to be in order and working properly.]

9.20. Temperature of the room by check thermograph, 61° Fahr.

The order of the sitters is now: Rudi (9); Harry Price (8), controlling medium; Miss Virginia Baggallay (7), assisting to control medium; Herr Amereller (6); Professor Low (5); Mrs. Naylor (4); Captain Neil Gow (3); Miss Phillimore (2); Mr. C. Sutton (1), in charge of electrical installation, as before; Mr. Westcott (10); Mr. Palmer (11).

9.22. White light out and door sealed.

9.25. Rudi is in trance with his head in Mr. Price's lap.

9.27. '*Sprechen!*' says Olga.

9.29. Olga says, 'Raise the red light considerably.' Miss Kaye raises it to about 50 watts.

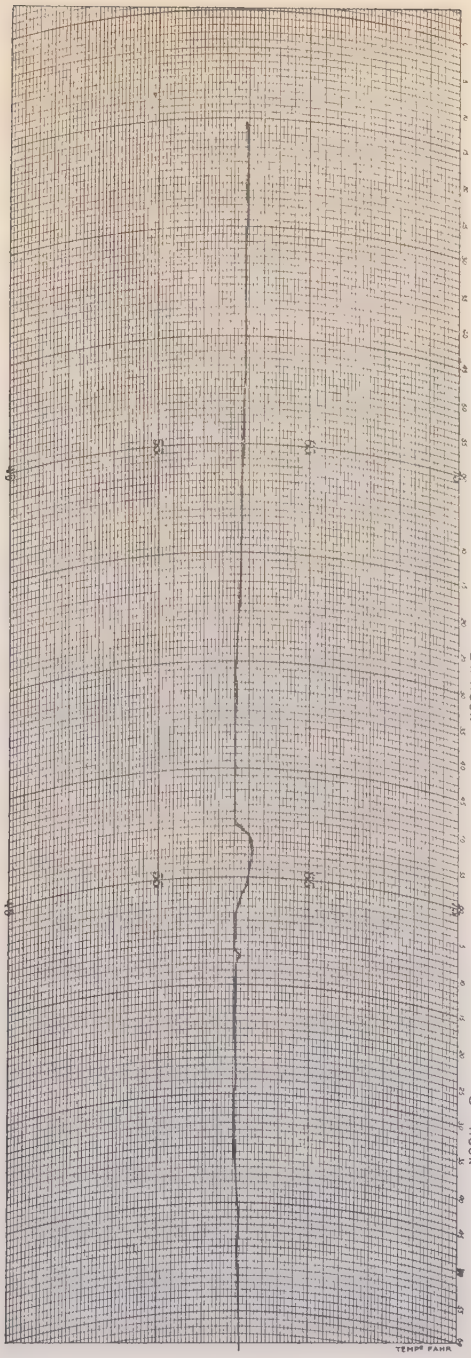
9.31. 'O Katharina!' on the gramophone.

9.43. The foot contact control is seen [by means of the red light indicator's failing] to have become disconnected, and as no one is conscious of having moved his foot, Herr Amereller breaks the circle in order to find the broken contact. [Olga here interpolates that it will be found in the back row.] It is found in the back row and repaired. [It is found to be a wire broken between Mr. Palmer and Mr. Westcott.] The circle is complete again.

9.49. Olga again asks for a pause of ten minutes. She says that when we start again we are to see that the contacts are all properly in order.

9.51. Rudi is coming out of trance.

9.52. Rudi is out of trance. White light turned on again. [The circle breaks up, and I and other sitters examine



THERMOGRAPH CHART SHOWING FALL OF TEMPERATURE
INSIDE CABINET AT SÉANCE HELD ON APRIL 17TH 1929

all contacts, which appear to be in order. Sitters reassemble in same order, door is locked, and usual procedure is followed regarding checking control, etc.]

10.04. Temperature of room 62·25° Fahr.

10.06. White light out.

10.10. Rudi is going into trar e with his head on Mr. Price's chest.

10.12. Rudi is in trance.

10.13. Olga says, '*Sprechen!*'

10.14. Olga says, '*Sprechen!*'

10.15. Olga says, '*Fester!*' ('Hold tight!').

10.18. 'O Katharina!' is sung quietly. Curtain moving. 'Bravo! Olga' [from the sitters]. Red light slightly lowered [i.e. nearer the table in space; not in intensity] by Miss Kaye. Curtain moving. 'Talk,' says Olga. 'Don't sing.' Curtain moving to and fro. Olga says she would like the red light slightly lowered in wattage, but raised a little in height. Miss Kaye does this.

10.32. Curtain moving. The waste-paper basket slowly rises, moves around, and then drops.

10.35. Mr. Sutton has been asked to place the waste-paper basket on the table again, after having removed the black cloth that covered the table.

10.47. Right-hand curtain suddenly and violently sweeps forward, right over the heads of the three or four sitters on the right-hand side of the circle. [The curtain swept over my head.]

10.52. The medium's head has fallen on to Mr. Price's shoulder. Olga asks for the medium's forehead to be wiped. Mr. Price breaks contact [right hand only] to do so, saying that Rudi is bathed in perspiration.

10.58. '*Auf wiedersehen!*' says Olga, 'for a quarter of an hour. Do not translate into English what I am now going to say until the circle has broken up; but I can do nothing more until the two sitters from the back row have left the room. I have no use for them. If they are not going to behave themselves, they must not come to séances. This is not a circus. I will come back in a quarter of an hour.'

11.00. Rudi is coming out of trance.

11.03. Rudi is out of trance. White light on again.

[I pointed out to Mr. Palmer and Mr. Westcott that

the breakdown of the control near them earlier in the evening had displeased Olga, and I suggested as delicately as possible that they had better retire. With two less we could also dispense with the back row, where all the trouble occurred. They of course agreed to leave.]

11.23. Circle [in same order] complete again, Mr. Clephan Palmer and Mr. Westcott having left. Temperature of the room is now 63° Fahr.

11.24. White light out.

11.29. Rudi is going into trance.

11.30. Rudi is in trance. '*Gott zum Gruss!*' says Olga, and the sitters welcome her back.

11.33. Olga would like the sitters to move forward slightly, and get a little closer together. She says she was very sorry indeed that she had to send those two sitters out, but they were quite impossible to deal with. It was not their fault, she said; they couldn't help it. She says she will now proceed to show us the difference in the atmosphere since their departure. [Olga's reaction to Palmer and Westcott was very curious. It will be remembered that Palmer accompanied me to Austria some years ago in order to see Rudi, and in his articles and book,[1] which he wrote on his return, he quite definitely says that he was convinced that the phenomena were genuine; in fact, he was enthusiastic about what he saw. It was unfortunate that he had to leave, as the Pressmen who remained saw some wonderful effects. The reader must pardon the digression, but this Report, to copy an expression of Herodotus', particularly affects digressions.]

11.35. Olga says, 'Talk and hold tight!'

11.40. At request of Olga we sing 'O Katharina!' Curtain moving. A curious unrecognizable mass is visible between the opening of the curtains; it seems to have life; it slowly disappears. Mr. Harry Price likens it to a semi-luminous but quite shapeless snow-man. [Very apt description.]

11.47. Olga wants to know if all the sitters saw the phenomenon, and if they are pleased. They signify their pleasure energetically. Curtain is moving violently. Waste-paper basket also moving. The shapeless mass of teleplasm (?) appears again. Olga says, 'Talk.' Miss Phillimore and

[1] *The Riddle of Spiritualism*, London, 1927.

Captain Neil Gow say they also saw two rods, slightly converging, about eight inches long and about three inches broad.

11.52. Curtain is moving violently again. Olga asks a sitter to place a handkerchief on the table for her. Captain Gow does so, and immediately completes the circle again. In a very few seconds the handkerchief is seen to lift, and is thrown out towards the sitters. The curtain suddenly flies out over the heads of sitters. Miss Kaye, who was standing behind Mr. Amereller, felt the wind of it on her face. There is a ' bang ' somewhere near the table. Curtain is still moving.

11.58. Curtain again moving to and fro. It suddenly flies out again and the wind caused by it is felt all over the room.

12.05. Foot control is seen to be imperfect. [At once noticed by the ' foot ' indicator lights failing ; the ' break ' was caused by two of the sitters not pressing their respective right and left feet together. It will be remembered that the circle had drawn together a little. This took their feet off the ' bridge ' plates fastened to the floor, and put there merely for the comfort of the sitters, so that to make contact a sitter's right and left feet had to be actually touching the left and right feet of the persons contiguous to him.] Olga says she will do nothing until it has been fixed. [Because if a phenomenon is witnessed when the control is imperfect the critic will at once rightly condemn it. The control is restored.]

12.10. Sitters sing ' O Katharina ! '

12.12. Olga says she is being called away and simply must go, as she is wanted elsewhere. She is sorry to go, but feels the sitters have seen good phenomena and are not disappointed.

12.14. Rudi is coming out of trance.

12.15. Rudi is out of trance. White light is turned on again and the circle broken.

(Signed) Lucie Kaye

Thus ended a very successful sitting—especially the latter part of it. It was unfortunate that there occurred the incident of the broken control, but the whole thing must have been an accident. It proved that the electrical indicator

system was absolutely efficacious in controlling the sitters as well as the medium. Taking the mediumship at its face value, the medium is just as entitled to be protected from dishonest sitters as the latter are from dishonest mediums.

Professor A. M. Low wrote me a few days after the séance and thanked me for the ' extraordinarily interesting evening ' he spent at the Laboratory. He continues : ' I do not consider the electrical gear to be really satisfactory, for it would be extremely simple to short-circuit at any particular point. I need scarcely say that I do not think this was done. Obviously every one wanted to get at the facts. At the same time, however, it is important to leave no room for criticism, and I still think that the capacity method is about the only type of control which would really be safe. Every movement of every person in the room would then be known to you, even if no one else in the chamber knew what was happening.'

Professor Low is very interested in psychic matters, but has had very little experience. Both he and Mr. Clive Maskelyne were thoroughly mystified by Frau Silbert when she was in London a few years ago, although the effects were produced in the full electric light. Also, Professor Low knows little about the methods of deception and what can and cannot be accomplished by conjuring. He was one of the group formed by the *Sunday Chronicle* in 1926 for the exposure of Harold Evans, after I had already reported that all the phenomena were fraudulent. The *Sunday Chronicle* investigators exposed Evans by the simple method of flooding the ' phenomena ' with white light.

When Professor Low wrote me the letter which I have quoted he did not know that as long ago as 1875 Sir William Crookes used the capacity method of control for testing Annie Eva Fay, as I have recorded above. But Miss Fay ' beat ' the control because there was no tactual control being used and none of the investigators knew her tricks. And Eva could never produce ' phenomena ' more than a few inches away from her own physical organism.

Professor Low ignores the fact that the medium was being controlled by two persons and every sitter was linked up to his neighbour on either side. He *had* to be or the indicators would at once have revealed the fact. The only sitter at this third séance who, by any stretch of the imagination, could be suspected of trying to help the medium was Amereller. But

Professor Low himself was helping to control Amereller, as can be seen from the arrangement of sitters.

Professor Low states that it would be ' extremely easy to short-circuit at any particular point '. This is obvious, and applies to any electrical system, *providing one were free to do it*. Professor Low does *not* tell us how to get free from the tactual control. Before a sitter could ' short-circuit ' the system he would have to get his hands free—which means the assistance of two confederates. If he got his hands free he could use them very little because the tight-fitting gloves are linked by insulated wire, and both would hamper his movements. He would have to take the gloves off. The same with the metallic socks—he would have to remove them before he could walk very far, as they too are linked by a piece of insulated wire. And having found two confederates, removed his gloves and socks, and produced the phenomena, he would still have to get back into his controls at the end of a session. And as even the variation in pressure or contact of two sitters' clasped hands would be noticed by the brilliancy or otherwise of the indicator lights, *what would be happening to these lights when the sitter was getting out of his gear and the two confederates were changing over* ? The beauty of the lamp indicator control is the fact that when a hiatus occurs it can immediately be seen by *all* the sitters, thus providing an atmosphere of mutual confidence so necessary to good sittings. The capacity control, recording variations on a galvanometer, is useful to the man who is watching the instrument, but means little to the remainder of the circle. And the capacity control leaves the feet free !

But for argument's sake we will suppose that a sitter has found two confederates, removed his gloves and socks without the indicator lights recording the fact, and is now a ' free man '. What could he do in the way of producing phenomena ? Could he produce the cool winds (recorded by the *Daily Mail* representative at the last séance as being exceptionally strong at the end of circle *farthest* from the medium) ? Could he lower the temperature of the cabinet 1·5° Fahr. ? Could he produce masses of ' teleplasm ' and ' pseudopods ' and ' childlike forms ' and ' snow-men '—*all from within the cabinet*—in such a way that he could deceive a skilled investigator ? I do not think he could. He could not tie a knot in a handkerchief or be seen writing, in the cabinet, in a way

that would represent what we all saw, with Rudi. My contention is proved by the fact that every conjurer fought shy of trying to imitate the Schneider effects, as we shall see later. And a sitter walking about the circle would make a noise on the compressed cork carpet which covers the séance room floor, and unless he could make himself transparent the fact that his body was interposed between the lamp, luminous objects, etc., would at once be noticed by those sitters whose view of the lights he obstructed.

This is a plain, unvarnished tale of what happened when Rudi was with us, and the conditions under which we witnessed the effects. We welcome criticism, and have sought it from every quarter. But it is our duty to analyse these criticisms, which so often are based on false premises. Reverting to Professor Low's letter, it might be an advantage or a complication to incorporate the capacity control with the lamp indicating device. But our critic was at least honest enough to state that he was convinced that no one that evening was attempting to play tricks. He should know, as he occupied the best position for witnessing phenomena.

A DROP IN TEMPERATURE

As I have mentioned above, our special transmitting thermograph, working on a three-hour drum, was placed *inside* the cabinet (at position marked E on plan) at each of the five séances we had with Rudi. A check thermograph was placed on mantelpiece above fireplace, H (no room was heated artificially during Rudi's stay, in order to keep the temperature as constant as possible ; also, no window was opened prior to any séance), and an ordinary thermometer was hung on the wall to the right of door, L. All these instruments are by Negretti and Zambra. The special thermograph was set just before the séance commenced and carefully carried into the cabinet, where it remained untouched till the end of the séance, when Miss Kaye removed the chart and compared the graph with the other instruments.

At four of the five séances the curves shown on the cabinet instrument were normal, i.e. the rise was practically identical to the graphs shown on the check instruments. These instruments, of course, recorded a steady rise owing to the radiated

heat due to the presence of a number of persons in the room, lights burning, etc. But at the third sitting of the series the cabinet instrument recorded a decided drop, as can be seen from the chart reproduced. At the same time the check instruments recorded the usual rise. Also, what is curious, the *rate* of the rise and fall changed in the case of the cabinet instrument, but was constant (as to rise) in the check thermograph.

I will now analyse the graph recording the cabinet temperature, with annotations as to the phenomena, and the heat as recorded by the check instrument :

TIME	CABINET TEMPERATURE	
8.46.	60·75°.	(Room temperature 60·75°.)
8.51.	60·87°.	(Commencement of trance, 8.54.)
9.00.	60·87°.	(Olga speaks.)
9.15.	60·75°.	(Temperature commences to fall.)
9.20.	60·63°.	(Room temperature 61°, commencement after pause.)
9.30.	60·5°.	(Red light increased in intensity.)
9.45.	60·37°.	(During this period control was repaired.)
10.00.	60·12°.	(During second pause ; at 9.55 the *rate* in the fall suddenly increased.)
10.04.	60·15°.	(Instrument steady ; room temperature 62·25°. As the door had been opened for some few minutes the room temperature had fallen a little, as recorded by the check instrument. The cabinet instrument remained steady.)
10.15.	60·15°.	(Instrument steady. Olga says, ' Hold tight.')
10.23.	60·15°.	(A sudden and unaccountable rise in temperature and increase in rate. Much moving of the curtains.)
10.24.	61°.	
10.25.	61·12°.	
10.26.	61·2°.	
10.27.	61·2°.	(Temperature commencing to fall again.)
10.28.	61·12°.	
10.29.	61°.	
10.30.	60·9°.	
10.31.	60·85°.	
10.32.	60·65°.	(Temperature falling and rate of fall increases. Waste-paper basket slowly rises, etc.)

TIME	CABINET TEMPERATURE	
10.33.	60·5°.	(Still falling rapidly.)
10.34.	60·37°.	(Still falling.)
10.35.	60·15°.	(Still falling.)
10.36.	60·08°.	(Steadying.)
10.37.	60·05°.	(From 10.37 to 10.40 the temperature remained constant. At 10.40 commenced a sharp rise of ·25 of a degree in one minute, immediately falling [at 10.41] to 60·12° at 10.43.)
10.43.	60·12°.	(From 10.43 to 10.57 a steady rise of ·25 of a degree to 60·37°. During this period curtains blew out ; Rudi is very hot.)
10.57.	60·37°.	(A fall with a curious increase of rate after two minutes, to 60·15° at 11.00. Rudi is coming out of trance.)
11.00.	60·15°.	
11.03.	60·25°.	(Rudi out of trance.)

At 11.03 the white light is turned on again and the session is over. Although we had brilliant effects during the next session the cabinet thermograph showed a steady rise of ·6° to 11.30 when the stylus automatically dropped off as the chart was finished. At 11.23 the cabinet instrument recorded 60·5°, but at the same minute *the check thermograph recorded a temperature of* 63°—a difference of 2·5°.

From the above record it will be seen that the temperature in the cabinet was consistently lower than that of the séance room throughout the evening, with some very curious changes and variations in the rate. These changes can best be appreciated by studying the reproduction of the chart (Plate 4) with a magnifying glass. It will be noticed that the chart is divided into minutes, and each degree is divided into four parts : thus each division equals ·25°. It is possible to read the original chart to ·01°.

Two facts stand out in examining the temperature records : one is that the séance room became steadily warmer, and the cabinet (in spite of pauses) became steadily cooler, commencing at 60·75° and ending (at 11.30) at 60·65°, with a maximum fall to 60·05°. The fall was not very much, but the difference between the minimum temperature of the cabinet

and the maximum heat of the room was 2·95°, *and we cannot account for it.* If there were normal draughts or currents in the cabinet which accounted for the drop there should have been the same at each séance, as the conditions were identical. Actually the cabinet is more protected than the other parts of the room, as the heavy plush curtains exclude draughts and —normally—sudden changes in temperature. And if it is contended that the blowing out of the curtains would lower the temperature (as a matter of fact I tried hard to lower the temperature in this way, but failed), it must be pointed out that usually the temperature *rose* when we witnessed the effect of curtains moving. This seems natural, by admitting into the cabinet the warmer air of the séance room. In any case, there were ' billowings ' at every séance, so all the records ought to have been affected equally.

We will not be in a hurry in hailing as a phenomenon the curious behaviour of the cabinet thermograph. *But we cannot explain it,* and cannot duplicate it under similar conditions, but without the medium. The thermometer by the door and the check thermograph on the mantelpiece always tallied, and at any given moment always recorded a greater heat than our principal instrument, though at the commencement of the séance all three recorded the same temperature.

Assuming the fall in the cabinet to the phenomenal, is it possible that some form of heat is transformed there and converted into energy ? And if so, is it not possible that the heavy curtains would act as insulators during the short pauses or breaks in the séance ? I think it is obvious that if the cabinet instrument had continued working until the end of the séance (at 12.15), instead of the stylus being put out of action at 11.30 (the end of the chart), the temperature in the cabinet would have ' caught up ' with that of the room as Rudi's power was waning although we were getting good phenomena—such as the ' snow-man '.

FOURTH DEMONSTRATION SÉANCE, FRIDAY, APRIL 19TH 1929

The fourth séance of the series was not particularly successful judged by the standard set up by the previous experiments, and the sole reason for the poor phenomena was, undoubtedly,

the excessive heat we experienced on this evening. We were the victims of one of the many weather vagaries for which 1929 will for ever be noted, and instead of a normal, cool April evening we were suddenly transported into the sultry conditions usually experienced in the ' dog-days ' of July.

After the usual preliminaries and test of the control system the circle composed itself in the following order as recorded by dictaphone :

Rudi (9) ; Mr. Harry Price (8), controlling medium ; Mr. Charles Sutton (7), *Daily Mail*, assistant controller ; Herr Amereller (6) ; Mrs. Mallous (5) ; Major C. Peters (4) ; Captain Seton-Karr (3) ; Sir James Dunn (2) ; Mr. Hannen Swaffer (1), controlling electrical installation ; Mr. A. P. Hodges (10) ; Miss Hilda Sheridan (11), the two last in the back row.

Temperature of séance room by check thermograph and thermometer, 67·5° Fahr. Cabinet thermograph, 67°.

8.52. White light out. Door sealed. Contact good. [After each sitter had individually tested each limb.]
8.55. Rudi is going into trance with violent shudderings.
8.56. Rudi is in trance. Olga says, ' *Gott zum Gruss !* ' The sitters bid her ' Good evening ! '
9.08. Olga asks for a pause of twelve minutes, during which the room is to be thoroughly aired [for the purpose of cooling it].
9.09. Rudi is coming out of trance ; his head is on Mr. Price's lap.
9.12. Rudi is out of trance. White light turned on. Door opened. Window opened [for the first time at any séance].
9.25. Temperature of the room by the check thermometer, 67° Fahr. [at the commencement of second session. In the interval I examined the thermometer permanently fixed *outside* the laboratory window and it read 65° Fahr., an extraordinarily hot night for April.]
9.28. White light out. Door sealed. Contact good.
9.32. Rudi is going into trance.
9.34. Rudi is in trance.
10.01. Olga asks for silence for two minutes.
10.03. Olga says, ' All talk ! '
10.08. Olga says it is almost too hot to do anything, but we must first have another ten minutes' pause [in order that

Rudi may cool himself; he is wet through with perspiration].

10.09. Rudi is coming out of trance.

10.10. Rudi is out of trance. White light turned on. Door and window wide open.

10.25. Door sealed again. White light out. In the new circle Miss Sheridan and Sir James Dunn have changed places [now 11 and 2 respectively]. Contact good.

10.32. Rudi is going into trance.

10.33. Rudi is in trance.

10.42. Olga says she would like the whole circle to move forward slightly and keep closer together if possible. Every one is joining in singing 'O Katharina!'

11.00. Curtain moved. [First phenomenon.]

11.04. Curtain billowed right out. A luminous, shapeless mass in the opening of the curtains is seen by all the sitters. Olga asks for the table to be moved a little closer to the curtains. Mr. Amereller breaks contact to do this [because the request, being in German, was first heard by him; Sutton releases Amereller's right arm to allow him to do this], immediately reseating himself and completing control. Bell is heard to ring. Something fell over with a bang; the curtain is moving. [At the conclusion of the séance we found that the toy zither had been flung from the table into the cabinet, striking the wall, and only just missing the glass panel of the cabinet thermograph.] Curtain is moving.

11.08. Table is moving. Curtains blew out again.

11.11. Mr. Swaffer places his handkerchief on the table at Olga's request. Red light raised to 50 watts.

11.28. Olga says it is too hot for any more. She is sorry, but she will have to give it up. We should have sprinkled the room with cold water. She says it would be best for the last sitting on Monday if it poured with rain. She says, '*Gott zum Gruss!*' [The sitters say, '*Au revoir!*']

11.33. Rudi is out of trance. White light turned on again.

(Signed) LUCIE KAYE

I quite agreed with Olga that it was 'too hot'. The heat was terrible, and the sitters were as much discomforted as Rudi, who was wet through and limp with the exertions of

the trance. But the sitting was not wholly negative and, while they lasted, the effects witnessed were brilliant.

The thermograph chart of this séance appears to be normal as compared with the check instruments. The falls in the temperature of the room when the window was opened are graphically recorded by characteristic 'dips' in the graph, with subsequent rises when the window was closed. The fact that the room was cooled during the séance makes it difficult to determine whether any abnormal change in the temperature took place.

FIFTH DEMONSTRATION SÉANCE, MONDAY, APRIL 22ND 1929

The final séance of the series was particularly brilliant. Fortunately the weather had turned much cooler. Professor A. O. Rankine, of the Imperial College of Science and Technology, South Kensington, was our guest of the evening. It will be remembered that Professor Rankine attended some of the experiments with Eleonore Zugun at the Laboratory.

The preliminaries of this séance were identical to the previous ones; everything was examined and the control tested. I showed Professor Rankine the working of the electrical installation and allotted him a seat in the centre of the front row within five feet of the curtain opening.

The following is the dictaphonic record:

Sitters: Rudi (9); Mr. Harry Price, controlling the medium (8); Mr. Karl Amereller (7); Lady Naylor-Leyland (6); Sir Edward Naylor-Leyland (5); Professor A. O. Rankine (4); Lord Charles Hope (3); Mr. E. W. Janson (2); Mr. Charles Sutton, *Daily Mail*, controlling the electrical installation (1); Miss M. Phillimore (10); Mr. J. B. Van Iddeking (11); Mr. Kendall Foss, of the United Press of America (12); Miss A. C. Beard (13).

Temperature of the room by check thermograph, 58° Fahr. The medium and each sitter is controlled by the electrical control. (The sitters examined the cabinet before and immediately after the séance.)

8.58. Rudi is going into trance.
8.59. Rudi is in trance.

9.08. Olga asks for twelve minutes' pause. She says the sitters are in harmony and it should be a good sitting.

9.09. Rudi is coming out of trance. His head is on Mr. Price's chest.

9.10. Rudi is normal again.

9.23. [After the pause.] Temperature of room is now 59° Fahr.

9.28. Rudi is going into trance. His head is on Mr. Price's chest.

9.31. Rudi is in trance.

9.40. Olga asks the sitter at the end of the circle to lower the six control lights by means of the rheostats. Mr. Sutton does this and immediately joins up again.

9.53. [First phenomenon.] Curtains are moving.

9.54. Curtains are moving fairly violently. Curtains continue to move. Swinging to and fro. Both curtains shaking.

9.57. Left hand curtain is moving as though some one had grasped it close to the floor and were shaking it very violently.

10.00. Bell is heard to ring and fall to the floor. Waste-paper basket has fallen over. Curtains continue to move violently. They suddenly swing right out again over the heads of the sitters.

10.02. Waste-paper basket moves again.

10.03. Lord Charles Hope asks if Olga would be so good as to show herself to the sitters. She says it shall be done. Immediately the waste-paper basket lifts, the sitters distinctly seeing the pseudopod supporting it. Some sitters saw the fingers, three in number, and part of an arm. [From my angle I distinctly saw a white or semi-luminous ' paw ' which appeared to have a large thumb and two thick fingers.] This ' teleplasm ' lifted the waste-paper basket, moved it round in a circle very gently, lifted it above the red light outside the cabinet curtains, and then dropped it. Mr. Sutton says he saw the pseudopod disappear *before* the basket dropped. Red light is slightly raised in wattage by Miss Kaye. Mr. Sutton is asked to place the waste-paper basket on the table in front of the opening of the curtains. Again the waste-paper basket gently lifts, moves around in a circle, and is thrown towards the sitters. Both curtains suddenly and

violently blow out, shaking the red light hanging in front of them. The table goes over with a crash. Lord Charles Hope asks if Olga would show herself just a little better. She says it shall be done.

10.23. Olga says she would like the sitter at the end to place a handkerchief on the floor for her. Mr. Sutton does this and immediately joins up again. [Mr. Sutton says he feels an extremely cold breeze at his end of the circle.] The sitters all see a white seemingly shapeless mass form between the opening of the curtains. It seems luminous to a certain extent and fairly solid. Mr. Harry Price says he distinctly made it out to be a fairly elderly woman's face, with the figure of a child, and wearing either a child's frock or a night-dress. It stood about three feet high, remaining for perhaps two minutes. [This 'figure' was seen by every sitter and appeared to be the direct result of Lord Charles Hope's request that Olga should 'show herself'. From my point of view the mass certainly did appear to resemble an old woman's face (though one can easily be mistaken in a case like this) on a child's form, and several of the witnesses noticed the frock-like effect. It appeared to have volition, but not intelligence, and gave one the idea that it was trying to push itself through the aperture of the curtain. It was undoubtedly Rudi's (or Olga's) best effort during the five demonstration séances.]

10.29. Olga says the power is going. Mr. Amereller suggests that we might have a quarter of an hour's pause and then start again, and by that time Olga would have collected some more power. Olga is questioned about this proposition and says she would try.

10.31. Rudi is coming out of trance.

10.32. Rudi is normal again.

10.50. [After second pause.] Temperature of the room is now 60° Fahr. Miss Beard has left, having to catch a train, and each sitter in the back row moves up one place.

10.53. Rudi is going into trance.

10.54. Rudi is in trance.

10.58. Olga says there is a little power, which, if collected steadily for about an hour, would produce some weak phenomena. But our previous excellent phenomena would so entirely eclipse it that she does not deem it

worth while to continue the sitting. She says that she is glad to have been able to give us as good a sitting as we had, and hopes we are all satisfied. She says, '*Auf Wiedersehen!*'—that she will come to London again, and that she is very satisfied with her visit. The sitters all bid her '*Au revoir*' and thank her for what she has done for them.

11.03. Rudi is coming out of trance.

11.04. Rudi is normal again. White light turned on, sitting over.

(Signed) Lucie Kaye

The thermograph in the cabinet showed a steady rise at a rate that did not appear to vary and no abnormality in the temperature could be detected.

. . . . .

Thus ended the Rudi sittings, and I reiterate that they were demonstration séances only. Many new experiments will suggest themselves to the reader, as of course they did to us. We are arranging for Rudi to return to the Laboratory in the autumn for a prolonged visit and a detailed report (I am hoping to get a number of competent observers to make independent reports) of the experiments will be compiled. Lord Charles Hope and I intend to form a permanent group of scientists who will study the phenomena from various angles. We hope to include a physicist, a biologist, a psychologist, etc., in the investigating committee, much as the late Baron von Schrenck-Notzing did with Willi Schneider.

THE PRESS

Every opportunity was given the Press for attending the séances, and the papers were almost wholly sympathetic and recorded the experiments fully, faithfully, and seriously. They made a great fuss of Rudi, and his photograph appeared in scores of periodicals, some as far afield as Los Angeles. One or two of the less sympathetic were quite amusing. For instance, the *Christian* spoke (April 25th) of 'an Austrian medium and his trance personality', and continues: 'These two have been undergoing tests', etc. A lady reporter arrived

one morning in order to interview Olga, and was astonished to learn that she was not a flesh-and-blood assistant to Rudi. But, generally speaking, the Press thoroughly understood the nature of the experiments and realized the stringency of the control conditions.

IMITATIONS BY CONJURING OF THE SCHNEIDER PHENOMENA

At the end of the séance on Monday, April 15th, I casually remarked to Mr. Hannen Swaffer that I would give a thousand pounds to any person who could produce the same effects, under identical conditions, to the satisfaction of the same independent observers, provided that if the person failed he would pay a like sum to the Laboratory. To my amusement, this ' challenge ' duly appeared in the *Daily Express* the next morning (April 16th) and was published by the evening papers the same day. The following week-end the Sunday papers repeated the offer, and one or two ' featured ' it, devoting the whole of the front page to the challenge, the effects, and the conditions.

For very many years the conjurers of this and other countries have—they tell us—been yearning for an opportunity of this kind. J. N. Maskelyne of London ; Houdini, Dunninger, Rinn, and de Heredia of New York ; Paul Heuzé and Bénévol of Paris ; ' Faustinus ' of Copenhagen, etc., have been itching (if we can believe them) to duplicate the effects of a first-class medium under the same (or even more stringent) conditions.

Not that the conjurers have never had the opportunity they sought. On the contrary, they have occasionally competed with known mediums, and usually came out of the business very badly. During the ' thousand-pound ghost ' controversy with Archdeacon Colley and the subsequent lawsuit,[1] John Nevil Maskelyne lost heavily—both in prestige and money. History repeated itself when his grandson, Clive Maskelyne accepted, and then backed out of, the challenge of Dennis Bradley that the latter would pay the young magician a hundred pounds if he could produce the Valiantine

[1] See *Proceedings* of Nat. Lab. Psy. Research, Vol. I, Part 2, Plate 18, for sketches made in court during this case.

phenomena under the same conditions. 'John Nevil' was no more fortunate when he crossed swords with Sir Hiram Maxim. The great inventor had seen certain psychic effects in America which had impressed him, and he challenged the eminent conjurer to reproduce them under the same conditions. Maskelyne refused, and except for some articles in the *Strand Magazine* nothing came of it. Maxim wrote a pamphlet [1] describing the challenge and its results. Maskelyne also had to pay five hundred pounds to the man who duplicated his famous box trick.[2]

So it will be seen that though the magicians have occasionally entered the ring against the mediums, the former have experienced some nasty 'tumbles' at the hands of the latter.

But here was literally a 'golden' opportunity for the magicians to vindicate their assertion that every mediumistic phenomenon can be duplicated, under similar conditions, by trickery. I quite expected at least a few letters from conjurers asking for information, but a week went by without a single inquiry concerning the challenge. No one appeared to want that thousand pounds, and the magical fraternity showed a sudden and strange lack of interest in things psychic. When at last Rudi was safe and sound at München (he returned on April 23rd) we received one or two timid inquiries concerning the medium and his phenomena, but when particulars were forwarded we heard nothing further. A world-famous magician wrote asking what the conditions were, but when he heard them he took no further interest in the matter. One bright young man from the provinces wanted to bring three of his friends and *his own* cabinet, and he would then 'show us something'. What baffled the magicians was the fact that the phenomena occurred *inside* the cabinet, while Rudi was *outside,* nearly five feet away. So the 'thousand-pound challenge' like the 'thousand-pound ghost' ended in the utter rout of the conjurers, not one of whom, I should imagine, will dare to utter again the word 'medium'.

There is in London a magicians' society known as the 'Magic Circle' to which is attached an 'Occult Committee'. A place on this 'Committee' must be in the nature of a sinecure, so few opportunities for investigating present themselves. The last 'case' they made public was that of Mrs.

[1] *Maxim versus Maskelyne*, London, 1910.
[2] See J. W. Lynn, *The Famous Box Trick*, London, 1907.

Deane, the photographic psychic, whose mediumship they exposed.[1]

On April 23rd (the day that Rudi departed) I received a letter from the honorary secretary of the 'Occult Committee' asking if a séance with Schneider could be arranged. I replied that the boy had returned to Germany, but as a friendly gesture I asked if the 'Committee' would arrange a meeting at the Laboratory in order to ascertain if any one could produce a single 'phenomenon', worthy of the name, under the exact conditions of control that we imposed upon Rudi. I emphasized that it was to be an entirely friendly affair, that the information gleaned would be of great value to us all, and that I would invite the identical sitters and the same Pressmen to 'pass judgement' on the performance. I asked the 'Occult Committee' to come as my guests and spend a jolly evening. But apparently the 'Committee' did not think the evening would be so very jolly after all, because I received the following letter from the secretary on April 25th:

> 'Your suggestion is very interesting, but, speaking unofficially, I don't think that our Committee would feel disposed to entertain the offer. Even if the phenomena were proved to be normal it is not always simple to copy a specialist. We were challenged on one occasion to duplicate the Zanzig's [*sic*] performance; comment was needless.'

But the Zancigs' performance took years of study to perfect, and several hours' practice daily were needed to keep the performers in good form. I have the Zancigs' codes in my library and know the hard work that both Mr. Julius Zancig and his wife put into their 'act', a matter which I have discussed with Mr. Zancig himself. But Rudi does not 'practice', he does not 'train', he does not have to 'work' in order that his 'effects' shall be convincing. So the 'Occult Committee's' analogy is thoroughly bad. All the conjurers' delegate had to do was to sit in a chair, his hands held by two persons and each limb controlled electrically, to make a noise like a steam-engine for three hours, and (to name one of the phenomena) to lower the temperature in a cabinet five feet away. Can it be that the reason why the

[1] See *Psychic Photography. Report of the Occult Committee of the Magic Circle.* London, 1922.

conjurers refused my cordial invitation to demonstrate was because *they knew they could not produce a single effect under the prescribed conditions* ? I wonder !

REPORT BY HANNEN SWAFFER

Mr. Hannen Swaffer (who attended the second and fourth séances with Rudi Schneider) recorded his impressions in *The National Spiritualist* for May 1929 (Vol. VI, No. 59). Mr. Swaffer is, of course, a very enthusiastic spiritualist and writes from that angle. But his testimony is even more valuable on that account because so few adherents of the spirit hypothesis sympathize with the efforts of those psychical researchers who are endeavouring to demonstrate the reality of phenomena by scientific means. But some spiritualists *do* admit the necessity for proving their claims scientifically and Mr. Hannen Swaffer is one of them. Here is his article :

HOW SCIENCE TESTS MEDIUMSHIP

How does cold-blooded Science deal with psychical phenomena ?

I sat, the other week, at two of the official tests made at the National Laboratory of Psychical Research, and with Rudi Schneider, the young Austrian, whose psychical mediumship has so interested scientists.

My first was an extraordinary experience. We went into the séance room, which is above the office of *Light*, and next to the laboratory in which Harry Price conducts the most elaborate experiments. His laboratory is full of test-tubes and bottles. It looks more like an analytical chemist's than anything to do with the spirit world. There are appliances of every kind and a vast library of books dealing with every phase of psychics.

For a quarter of a century Harry Price has been going on with his tests. When he told me that Rudi Schneider had sat, probably, fifty times for Baron Schrenck-Notzing, it made me reflect that, if there was nothing to examine in Spiritualism, surely scientists could not keep on so long. Yet, as we know, the Baron died, the other month, fully convinced of spirit phenomena [This is incorrect.—H.P.], and that, indeed, the only foremost scientist who has kept on with his inquiries,

and not accepted the spirit explanation, is Professor Richet, who said last year: 'After thirty years of inquiry, I am reluctantly compelled to admit that the spirit hypothesis is the only one that fits all the facts.'

I realized for the first time, at the National Laboratory, the rigidity of the tests, in spite of which, spirit power has proved itself successfully.

There were over a dozen of us, seated in two circles. The medium was controlled by four electric lights. If he moved at all, one of them went out. He was grasped firmly, so that he could not move, by Harry Price himself, and Lord Rayleigh controlled both him and Harry Price. All the rest of us sat wearing gloves and things like slippers, joined by electric wires, so that if we moved one of our feet half an inch, or broke the circle of hands, one of two other lights immediately went out.

For two hours, nothing happened except the grampus-like breathing of the medium in trance, and the instructions coming over, now and then, from the spirit control, who spoke in German and who, although called Olga, was said to be Lola Montez, the Spanish dancer, once famous all over Europe and America.

Finally, it was whispered by the spirit control that there was ' antagonism ' in the circle, and that, if a few of us waited behind, the guide would try again. The six who remained included Harry Price, a representative of the *Daily Mail*, and myself.

We all saw a spirit hand materialize itself several times, very clearly, under a dim electric light. We dimly saw it make a mark on a piece of paper with a pencil, for which Olga asked. We were present when a knot was tied in a handkerchief, when the curtains were moved, when a basket and a rose were thrown across the room, and when a zither played.

Now, the room had been thoroughly examined beforehand and the control was ' perfect ', as Lord Rayleigh admitted. Yet, after he had sat on another occasion under the same conditions, Clephan Palmer of the *Daily News* said, in a critical article: ' It is not a decisive test because no one is allowed to leave his seat, to free his hand from his neighbour's, or to move his feet from metal plates fixed on the floor, and no one is allowed to flash a torchlight or even to strike a match.'

Now, if people were allowed to leave their seats, or move their hands or feet, the very fact that they were allowed to do so would be used against the test. Sceptics want everything every way. . . .

The *Daily Mail* representative admitted, quite frankly, that the phenomena occurred, on the first occasion I was there, although the word ' failure ' appeared at the heading of his article. This was because he had dictated a story describing the failure of the earlier sitting, which took place about midnight, too late for the paper to alter the entire story.

There is one thing that psychical researchers invariably ignore, however—the guiding influence of the spirit control, which often tells sitters beforehand the phenomena that is going to happen, which frequently discusses the sitting, in detail, which may advise how best to get better results next time, and which can soon prove itself an entity apart from the medium.

In the case of Rudi Schneider, there is not only phenomena which is test-proof, but an intelligent entity which, on the occasion of my second sitting, advised, for instance, that the room should be dampened the next time to help the phenomena, as the heat of the room was too great.

When Harry Price sat with Stella C., and there was movement of objects under test conditions, and a remarkable case of prognosis, the most elaborate description of the apparatus appeared in Mr. Price's account, details of temperatures and everything of that kind. Being a scientist, Price did not describe the personality of Palma, the spirit guide. When he went to Copenhagen and sat several times with a Danish medium [Anna Rasmussen], whose phenomena he said were beyond dispute, he wrote long descriptions of the test and what happened, but ignored the personality of Dr. Lazarus, the spirit guide in that case.

Psychical researchers always forget that invariably, the mediums are Spiritualists. They know it is true, because they know the way it started. Rudi is bored stiff with psychical research. He laughs at scientists who want to sit. He wants to play football!

Why do not scientists understand that the beginning of nearly every discovery of mediumship is a home circle? Rudi Schneider came from one. ' Margery ' Crandon began with one, her spirit guide being, of course, a definite, well-defined

personality—Walter Stinson, her brother. No guide, no phenomena. No home circle, no medium. Scientists always take a little bit of the evidence at the end, and never start at the beginning, like Dr. Crandon did. It is like trying to prove my existence by examining a lock of my hair which has been found on the floor of a barber's shop, when all the time any one can call at the office and talk to me.

Still, Spiritualists should know that psychical researchers, however cold-blooded their methods may be, and however much we may differ from them, are writing scores of books a year, which confirms our case.

Such an institution as the National Laboratory should be encouraged by our societies. Our mediums should be allowed to go there. Nay, more than that, they should be asked to go there, for Harry Price himself is an investigator with a deep knowledge of the subject and a profound understanding.

Still, it is very dreary to sit at one of these séances. The second time I went to a Rudi séance I held Sir James Dunn's hand for over an hour. Nothing happened. I sat next but one to Captain Seton-Karr and nothing happened. We sang 'Katharina' continually. We saw what seemed to be an ectoplasmic mass form under a dim light. The curtains moved too. But that is about all.

I have sat at these tests as a matter of duty. As a result of these two sittings, I can merely record that, under test conditions that rendered fraud impossible, I saw materialization, crude perhaps, certainly meaningless from the point of view of Spiritualism as a religion, but one of those scraps of evidence on which survival, in the end, will become a thing proved to all the world.

SECOND SERIES

(NOVEMBER 14TH 1929 TO JANUARY 20TH 1930)

I AM sure that my readers must have been impressed by the report [1] of the demonstration séances with Rudi Schneider which we held at the National Laboratory of Psychical Research, London, in April 1929. As a matter of fact, the account created very great interest among psychists and scientists all over the world, and I received many letters complimenting us upon our new technique in controlling the medium *and sitters* by the electrical-cum-tactual method, which is thought to make fraud impossible. But the experiments were for demonstration purposes only, in order to convey to British scientists the fact that good phenomena could be witnessed under irreproachable conditions. A number of well-known scientists, such as Lord Rayleigh, Professor Rankine and Professor A. M. Low, attended the experiments and were greatly interested. A challenge to the conjurers of England to reproduce the same phenomena under the same conditions produced no results, although I offered one thousand pounds reward—and I meant every penny of it.

Before Rudi left for home I pressed him to return again in the autumn. I pointed out to him that we wanted to make a great many experiments in order to discover, if possible, the laws that *must* govern the phenomena, assuming they were abnormal. He cheerfully assented, and I proceeded to make arrangements with Herr Josef Schneider, the boy's father, who for very many years has held an honoured position in Braunau, the little Austrian frontier town on the banks of the River Inn. I have always found Herr Schneider very charming and helpful, and he immediately agreed to place Rudi under our care for an extended period. It was arranged that we should pay his son no more than he could earn at his trade of motor engineering, at which he is very skilful.

It is useless to experiment with Rudi in the summer-time,

[1] The account appeared also in the *Revue Métapsychique*, Paris, July–Aug., 1929, and in the *Zeitschrift für Parapsychologie*, Leipzig, Aug. and Sept. 1929.

as the hot weather appears to inhibit phenomena ; also, it is very uncomfortable for both medium and investigators when a sitting is held on a really hot evening. The conditions of the séance preclude the use of open doors and windows, and all concerned experience a lack of energy, which does not help matters. It was arranged that Rudi should return to us early in November 1929.

It was our intention that Rudi should come alone. When the boy (although aged twenty-one he is very boyish, and does not look more than seventeen) visited the Laboratory in April 1929 he was accompanied by Herr Karl Amereller, a München electrical engineer and a friend of the late Baron A. von Schrenck-Notzing. It was I who chose Amereller (a stranger to me) as a travelling companion. But because this gentleman was in the circle with us he was regarded as an object of suspicion by those critics who were *not* present. The fact that Amereller was controlled like the rest of us, and sometimes sat right away from the medium, made no difference to their ' argument ', which was : ' Because a friend of the family was present, he *must* be suspect.' This type of critic ignores the fact that both Rudi and Willi Schneider have produced their phenomena in many different countries, and with varying circles, and under all sorts of conditions. In legal parlance, there was not always a ' next friend ' present to give a helping hand when the phenomena were slow in putting in an appearance. But I agree that it is better to sit without a friend of the family if possible.

Of course those who are controlling are *always* suspect. And when the chief controller happens to be the person who was instrumental in arranging the séances, this fact will of course be used in evidence against him !

One of the reasons why I adopted the electrical contact method of control was so that the controllers, as well as the sitters, should be *equally immobilized* with the medium. The fact that I am conversant with every mediumistic trick and possess the world's largest library on deceptive methods is a two-edged sword which can be used against me. The sceptic's argument is this : ' Because Price knows all the psychic frauds, if any phenomena occur when under his control he must be responsible.' If I were totally unacquainted with conjuring arts the argument would be : ' Price knows nothing about the tricks of the mediums, therefore the medium has fooled him.'

The answer to all these most illogical accusations (the stock arguments of the ignorant or of those who have no intention of being convinced that physical phenomena *do* occur) can be summed up in one word—CONTROL ; and I reiterate that the electrical-cum-tactual method completely immobilizes the entire circle, and especially the first controller and medium who form one unit. Whether the electrical control is as efficient without the tactual will be the subject of experimentation. In addition, it is our policy to continually change the controller and for various members of the experimenting group to absent themselves occasionally. But the changing of controller is not always easy with some psychics. A great psychological factor in the production of good phenomena is *confidence* on the part of the medium. I know quite a few people with whom I would not sit down at table, if I could avoid it. Every medium must feel that way too. In the case of Rudi, it must be obvious that the boy has his likes and dislikes. Those he takes to inspire confidence in him, and the reverse is also the case. It must not be forgotten that the medium is assumed to be unconscious during most of the séance, and it is imperative that the controller be some one in whom the boy can place the fullest trust. I have assisted at the Schneider séances in London, Vienna, Munich, and Braunau, and it is natural that Rudi should like me to be near him in the trance state. But it was our policy to sometimes change the chief controller, for the reasons I have given above.

As I have stated, it was our desire that Rudi should come alone, but we reckoned without Olga, his trance personality, who metaphorically put her foot down hard and stated that it was *her* wish that Major Rudolf Kalifius, a friend of the family, should accompany the boy. At a number of séances held just previous to his visit, Olga stated emphatically that the Herr Major must go to London and see the boy settled down. Father Schneider endeavoured to talk her out of the idea on the score of expense involved, but she would have none of it. So it was decided that the Major should accompany the boy and stay a few days.

Major Kalifius is an officer in that portion of the Austrian Army which happens to be stationed at Braunau. He has been there for a number of years and has had more than two hundred séances with Rudi, particulars of which he has recorded with extraordinary care. He showed me a number of graphs

which he had made, showing how the weather affected the phenomena. I met the Major some years ago at a Braunau séance ; it was his second sitting, he informed me. I rather took to the Herr Major ; keen, critical, and intelligent, I think he has been largely instrumental in developing the Rudi mediumship to its present high level of ' good ' séances.

So that is how it was that Miss Lucie Kaye, the secretary to the National Laboratory, found herself on Liverpool Street Station on the morning of Wednesday, November 13th 1929, waiting for our two guests. They duly arrived according to schedule.

Our plans for the experiments with Rudi were the result of the combined experience that Lord Charles Hope and I gained at the previous Laboratory séances with the young Austrian. Also, Lord Charles kindly made a substantial contribution to the large fund which was necessary to defray the expenses of the visit and the experiments, which we hoped to continue for a number of months. Lord Charles and I decided that the séances should fall into two groups, viz., ' experimental ' or scientific, and ' demonstration '. The former were for a selected number of eminent scientists whom we hoped to invite to the experiments ; the latter were for members of the Laboratory and others who wished to see the boy. It was arranged that the experimental group should meet on Thursdays, the members' group on Mondays.

. . . . .

Before he proceeds farther I should like the reader to again study the account of the April séances in order to get an exact idea of our séance room arrangements and the details of the electrical control installation. I do not want to have to describe again all the minutiae of the séance technique, which I elaborated so fully in the experiments cited. But for those readers who have not fully grasped the details of our electrical installation I will state briefly that the medium *and* sitters were controlled or immobilized by having all their limbs encased in a metallic fabric, placed in an electrical circuit, which was maintained for only so long as each foot and each hand made firm contact with the respective limbs of his neighbours (see Plate 5). The slightest break of contact was recorded by a red lamp's failing, thus revealing to all the sitters that a hiatus had occurred. The medium and chief controller too

METHOD OF LINKING UP HANDS AND FEET OF SITTERS BY MEANS OF ELECTRICAL CONTROL

In practice, the metallic 'socks' are tightly tied on with tapes, not loosely laid on as shown here. The left hand of end sitter is electrically connected with a metal plate screwed to arm of chair

were placed in a similar circuit, but each limb was controlled by a *separate* circuit, so that there were six circuits in all, and six red lamps. Any one of these six lamps failing would at once denote to us whether it was the right or left foot or right and left hand of the controller or medium, or right or left foot or arm of any sitter which was not in contact. In other words, the electrical control (originated and perfected by the late Baron A. von Schrenck-Notzing and myself) was 'fraud-proof', and extremely simple to apply, once the room had been wired for the installation. Certainly, the control left the mouth free, as a humorist in the London S.P.R. *Journal* pointed out.

I repeat that for the fullest particulars of this control the reader should turn to the account of the April sittings, and study it carefully. As a matter of fact, since Rudi was with us in April not a wire had been altered or a screw moved. Everything had been left *in situ* in readiness for further experiments

The reader must likewise turn to the account of the April series of experiments for particulars of the séance room and the general preliminaries which preceded *every* séance and *every* session (i.e. part of séance). But I will ask him to again glance at the plan (Plate 2) of the room so that a general layout of the apartment may be before the reader. A is the 'cabinet' formed by a pair of heavy plush curtains hung across the corner of the room; B is the low table placed in front of curtain openings; D is the window (sheer drop of four stories to ground); C is a massive teak shutter blocking window; E is the special transmitting thermograph [1] placed inside cabinet to record changes in temperature; it is sensitive to ·1° Fahr. and accurate to ·01° Fahr.; F is the table supporting the dictaphone, G; I is a large cabinet gramophone; J is a very massive oak bookcase, weighing more than two tons, which permanently blocks the door K, which is permanently locked and sealed; H is a fireplace permanently blocked by a gas-fire; L is the only entrance to the room and is always locked and sealed (with leaden postal seals) before every séance or part of séance. The position of sitters is denoted by numbers, the medium always occupying No. 9; the chief controller takes seat No. 8. The black marks between the circles represent the metal plates (to bridge the current) on which the sitters, controller, and medium place their metal-shod feet. Besides the specially

[1] For illustration, see *Journal of the Am. S.P.R.*, Nov. 1927, Plate opposite p. 639.

sensitive instrument placed within the cabinet two other thermographs, *a* and *b* (not shown on plan), are placed in different parts of the room and an ordinary thermometer is hung by the door. It will be seen that we have therefore four separate checks for thermal variations. A barograph is also installed in the séance room. All these instruments are by Negretti and Zambra, who have recently examined the special cabinet instrument, and have issued the following Certificate of Examination, No. 4825, dated November 7th 1929. The report is as follows :

TRUE TEMPERATURE	INSTRUMENT READING	CORRECTION
50° Fahr. ..	49·95° Fahr. ..	+0·05°
55° ,, ..	55° ,, ..	0·0°
60° ,, ..	60° ,, ..	0·0°
65° ,, ..	65·1° ,, ..	−0·1°
70° ,, ..	70·1° ,, ..	−0·1°
75° ,, ..	75·05° ,, ..	−0·05°

Our instrument was tested by comparison with National Physical Laboratory standard instruments, and it will be seen that there is not much the matter with it. It will be noted that when the sign of the correction is +, the quantity is to be *added* to the observed reading ; when the sign is — it is to be *subtracted* from it. It will be noted that the slight minus correction is near the top of the scale (the range is 30°, from 45° to 75° Fahr.). This means that in those graphs where the cabinet temperature has shown a fall the reading should be *really lower* than the stylus records to the extent of 0·1 at 65° and 70° respectively, and 0·05° at the limit of the range. These corrections must be allowed for when comparisons are made with check instruments in other parts of the room. Those who, like the writer, are specially interested in this question of thermal variations would do well to read my article [1] on the experiments we carried out with Stella C., and the report in *Nature* [2] on the same medium. A graph is reproduced in the *Nature* article, which should be compared with those published in this Rudi report. Mr. E. E. Dudley's paper [3] on the same subject is well worth studying.

[1] *Journal of the Am. S.P.R.*, Nov. 1927. See also the present author's *Stella C.*, London, 1925. [2] July 31st 1926.

[3] ' Energy Transformation at Séances ', *Journal of the Am. S.P.R.*, July 1926.

In addition to the thermal variations of the séance room and cabinet I have decided to collect meteorological data which will be found tabulated in Appendix A. There is not the slightest doubt that the weather plays a major part in affecting the medium, or phenomena (or both), so I have been to some trouble over this matter. In the Appendix referred to will be found barometric readings taken at 6 p.m. on the evening of séance ; hygrometer readings, showing the humidity of the atmosphere ; maximum and minimum temperatures for the day ; and the weather at time of séance. We hope to acquire some useful knowledge by the analysis of these figures.

The reader will notice that in this report the term ' trance personality ' will be met with occasionally. We call Olga a trance personality, or ' subconscious intelligence ', because we do not know what else to style ' her ' and we have no evidence that the intelligence is a discarnate entity. If the reader is a spiritualist he is welcome to assume that Olga is really the *ego* or personality of a once-living person which has survived. I think the hypothesis of survival is thoroughly sound, but the frauds and follies committed in the name of spiritualism make one very cautious of attaching a label, and in any case our job is to acquire data and analyse results rather than concern ourselves with the philosophy of the subject. Though the Schneider family are not avowed spiritualists, they have a curious theory (suggested by Olga herself) that the trance personality is none other than ' Lola Montez ' (i.e. Marie Dolores Eliza Rosanna Gilbert, 1818–61), the international adventuress who was born in Limerick, Ireland, and who in 1847 appeared at Munich and became the mistress of the old King of Bavaria, Ludwig I.[1] She died in New York in 1861. The weak spot in this theory is that the boy's subconscious mind must have assimilated the ' Lola Montez ' story, as Rudi was born within a stone's throw of Bavaria and has spent much time in Munich. But at least the hypothesis is a picturesque one. Whether Olga is a spirit or a creation of Rudi's subconscious mind must be left for future discussion. It is enough that it is she whom we have to consult as to the minor details of the séance, and, to that extent, her wish is law.

As it happened, we had arranged an experimental séance for the next day after Rudi's arrival, and we decided to exclude the Press on account of the susceptibilities of the scientists

[1] See E. B. D'Auvergne, *Lola Montez*, New York, 1909.

whom we intended to ask. It is a curious fact that some eminent persons become very shy directly they engage in an investigation of the occult. The same person who contributes a frivolous signed article on 'Should Girls Wear their Skirts Longer?' to the cheap pictorial Press, hesitates before allowing his name to appear coupled with that of a scientific examination of a medium. Of course some really eminent scientists wallow in publicity, as can be proved by a glance at almost any popular paper, where their articles and portraits appear day after day. But they have to be 'careful' where mediums are concerned—in case they are caught napping and their reputations (not for their scientific work, but for their intelligence) receive a shock. A few scientists have dared to investigate and are strong enough to resist criticism. But they are in the minority, so we decided to confine the Press to the demonstration séances.

We also decided to do away with a double row of sitters as far as possible. The back row rather complicated matters, and the sitters complained they could not see so well as those in front. Our only trouble during the April experiments occurred through a connexion breaking in the back row electrical control. Another alteration that we made in the séance room arrangements was to instal a powerful orange ceiling light, with rheostat or dimmer, in order to make the transition from red to white light less acute at the end of a session. It served its purpose admirably. Needless to say we had shoals of applications for sittings with Rudi. In one morning we had thirty-two Press applications by telephome—showing the extreme interest aroused. As we could accommodate only four sitters per week, apart from the scientific group, most of these applications had to be refused.

FIRST (EXPERIMENTAL) SÉANCE, THURSDAY, NOVEMBER 14TH 1929.

The sitters included in the 'permanent' (scientific) group were as follows, with the places they occupied (see plan): Rudi (9); Harry Price, controlling (8); Miss Virginia Baggallay, second controller (7); Lord Charles Hope (6); Major Kalifius (5); Mrs. Mitcheson, sister of Prof. J. B. S. Haldane (4); Dr. William Brown, Wilde Reader in Mental Philosophy,

Oxford University (3); Miss Elizabeth Williamson, assistant at London University Observatory (2); Dr. Norman Jeans, anaesthetist to Salop County Hospital, Shrewsbury, controlling electrical installation, (1). Miss Lucie Kaye, secretary, at dictaphone, recording séance. At times of major phenomena Miss Kaye was controlled by the placing of her hands on the shoulders of two sitters. This will apply to all the séances. She also attends to the gramophone, etc. The notes as printed in this report are reproduced verbatim, any interpolations of mine being placed in square brackets:

8.38. Door sealed. Temperature, 58·5° Fahr.
8.39. White light out. Control good.
8.42. Rudi trembling. Commencement of trance.
8.43. Rudi in trance. Breathing is heavy and rapid. Olga says, '*Gott zum Gruss!*' the sitters wish her 'Good evening'. A march is played [at Olga's request] on gramophone. Olga says the six indicator lights are a little too bright; Dr. Jeans breaks contact with his hand and adjusts the rheostats, immediately joining up again. Control is now good.
8.48. Olga says she would like us to break up for ten minutes and then to start again. [The usual ten minutes' pause.] Rudi is coming out of trance.
8.49. Rudi is out of trance. A 60-watt ceiling light, with a Wratten orange filter is slowly turned on [by means of rheostat], and then the white light. Door unsealed; circle breaks up. [Most sitters remain in their seats.]
9.02. Door sealed. White light out. Temperature, 59° Fahr. Control good.
9.05. Trance commencing.
9.06. Rudi is in trance. '*Gott zum Gruss!*' says Olga, and '*Sprechen!*' All talk.
9.11. Olga wishes the centre light and the six control lights lowered. Miss Kaye lowers centre light [the one over the small table in front of curtain opening], the rheostat being behind Rudi, and Dr. Jeans again breaks contact to lower the indicator lights; joins up again and control is now good. Rudi's head is on Mr. Price's right shoulder.
9.14. Mr. Price says that Olga [Rudi] is stroking his leg [dragging my hand with him, of course] in order to gather power.

9.23. ' O Katharina ! ' is being played on the gramophone. Olga says, ' *Fest halten !* ' (' hold tight ').

9.27. Olga says the lowest of the indicator lights is to be lowered yet further. Dr. Jeans breaks contact to do so, and joins up again.

9.33. Olga says the luminous paint on the waste-paper basket is too bright and can she have it [the basket] removed ? Dr. Jeans hands basket to Miss Kaye, who places it under the table in the corner of the room. Control good again.

9.40. The right-hand curtain is slightly moving. [First phenomenon].

9.44. Olga wishes the luminous ribbon hanging on the right-hand side of the curtain to be hung towards the centre opening of the curtains, and suggests that Major Kalifius should do it ; he, however, prefers not to, and Olga says we can leave it for the present and have seven minutes' pause, after which ' *wird die Schande anfangen* ' (i.e. the ' big noise ' will commence). ' *Sprechen !* '

9.45. Rudi is coming out of trance.

9 47. Rudi is out of trance. Orange light slowly turned on, then the white light. Door unsealed. Circle breaks up.

10.02. Door sealed. Temperature, 59° Fahr. White light out. Control good. The luminous ribbon has been changed as suggested by Olga.

10.03. Trance commences. Rudi's head on Mr. Price's lap.

10.04. Rudi is in trance.

10.08. Olga says the luminous ribbon, now in the centre, is too bright, and can it be changed over with the less brilliant one hanging on the left-hand curtain. Lord Charles Hope breaks contact to do this, and then joins up again. Olga says, ' Thank you.'

10.12. Music. Curtain moving, continues to move, apparently in time with the music.

10.14. Curtains keeping up continuous movement. Olga asks if every one can see them move. The sitters say, ' Yes, thank you.' Now moving violently. Music still playing. Right-hand curtain swings right out into the room, twice ; Lord Charles Hope says he could see the luminous objects inside the cabinet. Small bell rises and floats round, then drops outside the circle near the gramophone, where Miss Kaye picks it up, leaving it on the [note-takers'] table.

Curtains moving well. Olga says she does not want the bell again. The zither has started playing—first a few odd notes, then chords, four or five in quick succession. Something has just fallen over, probably the zither. Right-hand curtain is again swinging out into the room. Olga asks if the sitters are all pleased; they say, 'Yes,' and 'Thank you.' '*Sprechen!*' says Olga. Curtain is never still. Four or five distinct knocks on the table and the curtain swings right out. Olga says she wants the waste-paper basket now, and Miss Kaye is to hold it out into the middle of the circle and she will take it. Miss Kaye does this, leaning over between Miss Baggallay and Lord Charles Hope, and after about thirty seconds feels the basket gently but firmly taken out of her hand. The sitters say, 'Bravo, Olga!' and the basket floats about for a few seconds and then sinks to the floor. Then it is picked up again, moved round a bit, and thrown down. Since the basket was taken out of her hand Miss Kaye has placed her hands on Lord Charles Hope's shoulders, at his request.

10.25. Lord Charles Hope asks Olga if she would try to touch his face. She says, 'Yes', if he will lean forward and sit still, and everybody is to hold tight. After less than a minute the basket slowly rises and Lord Charles Hope asks Miss Kaye to go over behind Mrs. Mitcheson and to put her hands on Mrs. Mitcheson's shoulders. This is done. The basket settles right down over Lord Charles Hope's head, remaining there for some two minutes amidst loud laughter from the sitters. Lord Charles Hope says a finger has stolen up to his mouth; it feels neither particularly hot nor cold. We ask Olga to remove the basket and this is gently done. [This effect was extraordinary, the 'limb' (whatever it was) being in evidence for some ten minutes.]

10.27. Olga asks for the basket to be replaced on the table at the centre curtain opening, and Lord Charles Hope breaks contact to do this, immediately joining up again. Olga wants to know if any one wants to ask her to do anything special. It is suggested that Olga should try to show herself to us, and she says she will try.

10.33. Rudi's head is on Mr. Price's lap. Major Kalifius says that Rudi's breathing is very good and steady, such

as is usual during good sittings. Mrs. Mitcheson says she has felt cold breezes two or three times, and that once she had an idea that something touched her leg. Rudi suddenly stops breathing hard, and Mr. Price says his respiration is very weak indeed. Breathing recommenced strongly again in two minutes, and Olga says that she was suddenly called away and that she would have to go for a few minutes, but would not be long. She would go and find out how long she would be.

10.36. Rudi quite quiet again. Olga says she would have to go for from half to three-quarters of an hour, but she says her 'friend', who always works with her, would like to try and manage some phenomena on his own account; he is just going to try. There followed a few seconds' quiet, then Olga says, 'No, he cannot manage anything by himself', and that if we cared to break up for about three-quarters of an hour she would promise to get back as fast as possible. No, she could not promise any more phenomena; it would depend on the condition of the power on her return. '*Au revoir.*'

10.44. Olga says that during the break we are to turn the centre light towards the cabinet in case she should be able to manage a phantom later on.

10.46. Rudi coming out of trance.

10.47. Rudi out of trance. White light on. Door unsealed.

11.25. Door sealed. Temperature is now 58·5° Fahr. again, as the window has been open during the break. The luminous ribbon from the centre has again been changed to the right and the centre light turned towards the cabinet.

11.34. Rudi's head is on Mr. Price's lap. Mr. Price says that if Rudi is still in trance, he is extraordinarily quiet about it.

11.43. Rudi is writing on the palm of Miss Baggallay's hand; breathing is slow but regular. Major Kalifius says that the intelligence 'Maier', a doctor, has taken control now, though he has not done so for some months. Maier asks for paper and pencil. Lord Charles Hope breaks contact and takes the note-book and pencil from the centre table and places them on Miss Baggallay's hand, Maier immediately taking up the pencil and writing. He writes on

four or five sheets of paper, turning them over himself as he goes on.

11.54. When finished writing, he says we may turn up the red light a little to see what he has written. Miss Kaye takes an electric torch covered with red sticking-plaster and reads the message, while Mr. Price puts Rudi's head under his coat, so that the light should not disturb him. Maier has written that Olga is very sorry but will not be able to return to us any more this evening; she sends greetings and *au revoir*.

11.58. Rudi comes out of trance with rather a greater shock [paroxysm] than usual. First orange light, then white, is turned on and the door unsealed.

(Signed) Lucie Kaye

Thus concluded our first séance, which produced some very interesting manifestations. Considering that so many of the sitters were strange to the medium (and to one another) the result was considered good, but Major Kalifius said he did not consider the séance good—only 'moderate'. He has had so many experiments that he should know. Mrs. Mitcheson said it was her first experience of any séance, and Miss Williamson's only previous experience was with Valiantine. Dr. William Brown has done little experimentation with physical mediums, and I believe it was Dr. Jean's first sitting with a psychic. Dr. Brown told me he was much impressed. Miss Baggallay was chosen to form one of the permanent group because she had previously sat with Rudi and was thought to make a particularly sympathetic sitter. Major Kalifius, on account of his intimate connexion with Braunau and the Schneider mediumship, was placed far away from the medium, and quite rightly refused to break contact and do Olga's bidding. Most of the sitters remained in their seats during the pauses, between which Rudi partook of copious draughts of water. Dr. Brown intimated that at the next séance he would take Rudi's pulse-rate, blood-pressure, temperature, etc. It will be remembered that I collected similar data at the séances I had with the Schneiders at Braunau and Vienna,[1] and with Stella C. in London.[2] Several abnormalities were noted.

[1] See *Journal of the Am. S.P.R.*, Nov. 1926, Jan. 1926, Aug. 1925, and the *British Journal of Psychical Research*, July-Aug. 1926.

[2] Ibid, May 1924. See also the present author's *Stella C.*, London, Hurst and Blackett, 1925.

This first séance differed considerably from previous sittings which I have had with the Schneider boys. In the first place, the trance convulsions, tremors, or clonic spasms were much weaker and less noticeable during the entranced period, though the entry and release from the trance state were marked by the usual violent spasmodic jerks, in one of which Rudi's head caught me under the chin and caused me considerable pain. On the following day Rudi informed me that he felt very hungry at the end of the séance ; we arranged to have some food and tea ready on future occasions. Another curious incident was the fact that the Herr Major informed us that Rudi felt hurt because one of the sitters left without saying ' Good night ' to him—an omission which might be of some psychological importance.

Another departure from the usual séance routine was the ' appearance ' of ' Doktor Maier ', a control new to the London sittings, and in fact, to me. About half an hour after the conclusion of the séance Miss Kaye, the Major, and I attempted to hold another sitting with a view to asking Olga if everything was satisfactory. But Rudi was unable to go into trance, and nothing happened. These pre- or post-séance experiments are quite usual with the Schneider boys, and I remember assisting at a similar attempt with Willi at the house of Frau Doktor Holub in Vienna.[1]

The special thermograph in the cabinet registered a *drop*, which started almost as soon as the trance commenced. The maximum drop (only about ·25° Fahr.) occurred about 45 minutes after commencement of séance, almost coinciding with the first phenomenon (the moving of the curtains). The temperature fell again towards the end of the séance, but, as the window was opened, we cannot consider it. It must be noted that the temperature recorded during the entire séance is within that portion (55°–60° Fahr.) of the instrument's range, which is *absolutely correct* (see certificate), and approaching that portion which has to be corrected minus ·1° Fahr. for a correct reading (thus showing a still greater fall). I must add that the instrument was placed in the cabinet in full view of all sitters, and removed under the same conditions of control. The room temperature did not appear to fall, except when the window was opened.

[1] *Journal of the Am. S.P.R.*, Aug. 1925, p. 425.

SECOND (DEMONSTRATION) SÉANCE, MONDAY, NOVEMBER 18TH 1929

I must interpolate at this juncture that this report is being prepared by instalments, the account of each séance being added a day or so after the events recorded; as I have stated, the dictaphonic records of the actual happenings were taken at the time of occurrence.

A day or so after the termination of our first séance Dr. Norman Jeans wrote me and suggested an interesting experiment. Dr. Jeans has, for many years, experimented with himself under various anaesthetics, especially the usual 'laughing gas' (nitrous oxide). He has found that when under the influence of this gas he becomes clairvoyant, and has proved to his own satisfaction that he is able to 'see' events happening at various distant places.

Dr. Jean's experiment was that a friend of his should choose a known German song and, at a certain time during the next séance, reveal the title to the doctor, who would then 'go under gas' and endeavour to transmit the title to Rudi or Olga. Also, when under the anaesthetic, he would try to 'concentrate' on the details of the furniture of his surgery, pictures, etc., and endeavour to transmit mental pictures of these too. The same night he would send us particulars of the room (which none of us has ever seen), song, etc. It was arranged that he would take the gas five times, at intervals of 15 minutes, commencing at 10.30 p.m. We were to phone him that night (to Shrewsbury, 150 miles) if we got any results. But unfortunately no phenomena occurred until after the end of Dr. Jeans' tests, and we did not like to worry Olga before the séance was in full swing. But the experiment is interesting and we hope to try it again.

For this second séance I put in the cabinet a dish of flour, with the surface pressed smooth with a piece of paper. This was to record the marks of any pseudopod or 'limb' that might touch it. We tried the same test with Willi at the Munich sittings, where we got some slight hen-like scratchings which may have been supernormal.[1] I also placed within the cabinet the Stella C. contact flap apparatus, which records on a smoked card any 'touches', at the same time ringing a bell

[1] See my account of this test, *Psyche*, April 1923, p. 325.

(at the other side of séance room) and recording the amount of force required to ring the bell. I have fully described the apparatus elsewhere, and a photograph was published [1] with the account of its working.

The circle for our second séance were: Rudi (9); Harry Price, controlling (8); Mr. Charles Sutton, assistant controller (7); Major Kalifius (6); Lady Crosfield (5); Lord Charles Hope (4); Captain F. McDermott (3); Mrs. McDermott (2); Rev. Digby B. Kittermaster, a master at Harrow School (1), controlling electrical installation. I will not detail the preliminaries to the séance—they are always the same. Here follows the dictaphonic record:

8.42. Door sealed. Temperature, 56° Fahr. White light out. Control good.
8.43. Trance commenced.
8.44. Rudi is in trance. Olga says, '*Gott zum Gruss!*' and the sitters all bid her 'Good evening.'
8.47. '*Sprechen!*' says Olga.
8.48. Gramophone music.
8.50. Olga asks for the six indicator lights to be slightly lowered by the rheostat. Mr. Kittermaster breaks contact to do this, immediately joining up again. Olga says, 'Thank you.'
8.52. Mr. Price says that Rudi's head is in his lap.
8.58. Olga asks us to break up for ten minutes' pause, after which she will begin again.
8.59. Rudi is coming out of trance.
9.01. Rudi is out of trance. First the orange light and then white light is turned on. Door unsealed. Circle broken.
9.14. Door sealed. Temperature 56·5° Fahr.
9.15. White light out. Control good.
9.17. Rudi going into trance.
9.19. Rudi in trance. Olga says, '*Gott zum Gruss!*'
9.22. '*Sprechen!*' Olga asks if some one will please put the waste-paper basket on the floor on the farther side of the table as the luminous paint on it is rather too bright for her. Mr. Kittermaster breaks contact to do this and joins up again.

[1] *Journal of the Am. S.P.R.*, May 1924, pp. 327, 328. See also *Stella C.*, London, 1925.

9.29. Olga asks for the lights to be lowered. This is done by Mr. Kittermaster, who then joins up the circle again.
9.44. *'Sprechen!'*
9.57. Olga asks for another ten minutes' pause.
10.00. Rudi coming out of trance.
10.01. Rudi is out of trance. Orange and white lights turned up and the door unsealed. Circle broken.
10.17. Door sealed. Temperature, 57° Fahr. White light out. Control good.
10.19. Trance commenced.
10.20. Rudi's head has fallen into Mr. Price's lap. Rudi in trance. Olga says, *'Gott zum Gruss!'*
10.24. Olga says there is a break in the power somewhere, and she wishes the sitters to change seats in the following order: Rudi, Mr. Price, Captain McDermott, Major Kalifius, Lady Crosfield, Lord Charles Hope, Mrs. McDermott, Rev. Digby B. Kittermaster and Mr. Sutton at the end. The orange light is slightly turned on to effect the change, during which Mr. Price places Rudi's head under his coat to protect him from the light. When circle is completed the orange light is again turned out. Control good.
10.45. Controller's right foot and the hands of the circle are not making contact, and the orange light is again turned on to try and see where the break is.
10.48. Olga says there will have to be another ten-minute pause, as she will give us no phenomena at all unless the control is working.
10.50. Rudi coming out of trance.
10.52. Rudi is out of trance.
11.12. Temperature, 57·5° Fahr. White light out. Door sealed. During the pause the contact control has been mended, one loose wire having been the cause of the disturbance. [Wire on Sutton's chair found broken.]
11.18. Trance commenced. Rudi's head on Mr. Price's chest.
11.19. Rudi in trance.
11.25. Olga says the luminous ribbon on the right-hand side of the cabinet is too much for her, and please would somebody pull it down. Miss Kaye just reaches it, by leaning over Rudi's chair, and it is removed. Mr. Price says that Olga is 'collecting power' by stroking down his leg.

11.26. Olga says, ' Hold tight and talk.' March playing on the gramophone.

11.30. Curtain on the right-hand side of the cabinet is moving.

11.39. Curtain is moving well. Olga asks if all the sitters can see it. We say, ' Yes, thank you very much', and applaud her. The curtain promptly shakes violently. Both curtains moving, the right-hand-side one very well. [Curtains not connected in any way.]

11.43. Olga has torn the luminous ribbon off the right-hand curtain and dropped it over the table, apparently. [The ribbon was high up, at the top of the curtain.]

11.53. Hand-bell ringing; falls to the ground. Curtain swings right out over the sitters' heads; they can feel it over their faces. Bell rings. Curtains swing out again. Olga asks if the sitters all saw the phenomena. They say, ' Yes ', and applaud her. Table moves. Waste-paper basket, bell, and table all moving at the same time.

12.00. Olga asks if Miss Kaye will hold the waste-paper basket; she will take it from her. Miss Kaye does this, leaning over the sitters between Major Kalifius and Lady Crosfield, and after about 30 seconds feels the basket being knocked against from the cabinet side and then gently and slowly taken from her, and very steadily drawn towards the cabinet at a height of about five feet from the ground. It receded to the curtain opening, hangs suspended for a few seconds, and falls to the ground.

12.05. Mr. Price says Rudi is bathed in perspiration. Olga says that for future séances it would be better to place the smoked plate on the table under a red light, so that the sitters could see the hand coming from the cabinet and touching the plate. On being questioned she says yes, she has touched the plate, but the contact did not ring the required bell; she says that was not her fault. She says she has seen the flour we placed in the cabinet for her, but she has not touched it. We thank her for touching the smoked plate, and the waste-paper basket slightly moves in acknowledgment.

12.07. Olga asks for somebody to lift the table on to its legs again and to place the zither on it. Lord Charles Hope breaks contact to do this; he stands the table on end, and then seeks about for the zither, but is unable to find it. We ask Olga to tell us where the zither has fallen,

and she says it is lying exactly between the opening of the cabinet curtains and the waste-paper basket. [All the sitters were struck by Olga's ability to locate objects in the dark.] Lord Charles Hope puts his hand there, and immediately touches it. He then completes the contact.

12.12. Mr. Price says Olga is again drawing power by stroking his legs.

12.15. Curtain moved slightly—twice billowed right out, so much so that the inside of the cabinet was seen for some seconds. Rudi's head has fallen into Mr. Price's lap. Olga says she is sorry but there is not sufficient power to continue.

12.19. '*Gott zum Gruss!*' says Olga, and *au revoir* till Thursday.

12.22. Rudi coming out of trance.

12.23. Rudi normal again. Orange and white light turned on and circle broken. Door unsealed.

Captain F. McDermott says that after he took his seat beside Mr. Price, and while he had his right hand between the medium's knees throughout the remainder of the sitting, he found that the medium's leg muscles contracted and trembled prior to and during any particular phenomenon.

(Signed) Lucie Kaye

I, too, felt the same movement of the medium's muscles, for the first time at any séance; also, a thought occurred to me that I might make a certain experiment with profit. This I hope to do later on.

The change in the distribution of the sitters is not unusual at the Schneider séances, but has not often happened at those I have attended. I do not know why Sutton was put at the end of the circle, as at a previous séance when he was second controller good phenomena occurred.[1] Olga said the 'power' was 'unevenly distributed', and that to even things up Sutton had better go at the end. Unfortunately, the wire on Sutton's chair became detached during the change over, and we were some time before we discovered the hiatus. This mishap did not improve matters.

Neither the flour nor the smoked plate appeared to have

[1] See *ante*, First Series, in account of Fourth Séance.

been disturbed. If Olga touched the contact-maker, as she stated, the ' terminal ' did not exert sufficient pressure to ring the bell, though a quarter-ounce weight will depress the flap.

At the conclusion of the séance Mr. Kittermaster remarked to me that it was a pity that Miss Kaye had to be free in the room, because it was a point the sceptics would seize upon, though every one at the séance knew that she could not possibly get near the cabinet, the circle barring her way. I informed Mr. Kittermaster that during all major phenomena Miss Kaye placed her hands on the backs of two sitters, as I have already recorded. She is always dressed in a white laboratory coat, and with very little light she can be seen in every part of the room. Also, it had been decided that she should wear luminous bands round her arms during the experimental sittings. *Some one* has to take notes, attend to the gramophone, regulate the lights, seal and unseal the door, discuss with Olga her requirements, etc., and I know of no more suitable person than our secretary.

Mr. Kittermaster unwisely made the same remark to the one and only Press representative who was present at any séance, and he seized hold of the point like a drowning man clutching a straw. Although I had very courteously invited this man to a séance at his repeated request, we were repaid by his newspaper launching an attack against us because we would not allow them to be represented on our scientific group. Though this particular reporter had attended several of the April sittings, and was then deeply impressed, not one word did he say about his previous experience. He was candid enough to inform me that he himself would not admit the genuineness of Rudi's phenomena, if he were to see them a hundred times, under *any* conditions ! The value of this paper's attack can be gauged when I remark that it loudly demanded, in a leading article, to know why ' Lola Montez ' (or Olga) spoke German, when she was really a Spanish dancer. As we have seen, Lola was an Irish girl born in Limerick, and who lived for some years in Bavaria. At the time of writing (November 23rd), this paper has begun to publish letters which either make personal attacks on the writer or endeavour to ridicule the whole affair. Four have been published so far, and their analysis is interesting. One is from Mr. E. J. Dingwall, ex-Research Officer of the S.P.R., who sends a letter about our ' burlesque entertainment ' and ' howling ' at

Olga's bidding, but conveniently omits to mention that when he had the opportunity he assisted at many such ' entertainments ' and did his share of ' howling '. Nor did he think to mention that, with me, he signed a document in which we stated that similar phenomena (with Willi Schneider) were genuine. And, before me as I write, I have a letter from Dingwall, to an Austrian lady, in which he calls Willi Schneider the ' King of Mediums '. Then there was another letter from the secretary of the ' Occult Committee ' of a London magicians' society, demanding that three of their members should ' test ' Rudi—as if their opinion on psychic matters counted one way or the other. He, too, forgot to mention that in April last I invited this ' Occult Committee ' to visit the Laboratory and give a friendly demonstration, after having previously offered one thousand pounds to any person who could duplicate the effects under identical conditions. These conjurers have short memories ! The third letter was from a disgruntled Southcottian, who complained of what I did—or did not—do at the opening of Joanna's famous box ! The writer of the fourth letter knew so much about the subject that he spoke of the *medium's secretary* walking about the room ! I trust the reader will forgive this digression, but it is such a brilliant example of the unfair way in which our subject is treated by certain sections of the Press that I think it is important enough to publish.

Before I conclude the account of this second séance I must record that the temperature in the cabinet did not appear to vary from the check instruments in different parts of the room.

THIRD (EXPERIMENTAL) SÉANCE, THURSDAY, NOVEMBER 21ST 1929

For our third (second experimental) séance I was determined that Olga should try to accustom herself to fresh controllers, and I suggested that Dr. William Brown, who, according to Sir Oliver Lodge,[1] appears to have possessed some trace of psychic power himself, should be the chief controller, Miss Baggallay assisting. Dr. Brown readily agreed, and, so that he could say that he had done the job conscientiously, he

[1] In a Foreword to Dr. Brown's book, *Science and Personality*, London, 1929.

searched the medium twice during the evening, and never let the boy out of his sight after. A new sitter, Mr. Gerald Heard, editor of *The Realist*, was invited for this séance.

The usual objects were placed inside the cabinet, including the dish of flour, smoked plate contact-maker, and thermograph, the basket, zither, bell, etc., being outside curtain opening. A new piece of apparatus which I used in the early Stella C. experiments was also used. This is an instrument for indicating and measuring air pressures, should any be applied to the mouthpiece of the apparatus.[1] Immediately a current of air is applied to the ebonite mouthpiece it impinges upon a row of light platinum tongues (swinging on a cross-rod), which strike a metal bar and close a bell circuit, ringing the bell (which is outside of the instrument). The distance between tongues and bar can be adjusted; the nearer the tongues the less pressure required to ring the bell. The apparatus is so delicate that it can be set so that the ordinary speaking voice, six inches from the mouthpiece, will actuate the bell. The idea of the instrument is so that should Olga have any 'lungs' it is hoped that some day she will blow the instrument and reveal the fact.

Before the séance we had a preliminary 'talk' with Olga, to know if my suggested change of control was satisfactory to her. There were present Miss Kaye, Lord Charles Hope, Major Kalifius, myself, and the medium. We used the séance room and the ordinary orange light. Rudi was in the usual trance in about three minutes, and Olga intimated that the suggested change was entirely satisfactory, and that she welcomed it. The séance lasted less than ten minutes.

On the morning of the séance we had a letter from Major de Montmorency, D.S.O., suggesting a most interesting experiment. The letter will explain the test:

'34, Clifton Hill,
'St. John's Wood, N.W. 8
'21.11.29.'

'Dear Sir,

'My uncle often used to tell me that when he was a young man in Paris, about 1840—I believe—the notorious "Lola Montez"[2] was his mistress. I suggest that you ask Olga,

[1] Illustrated on pp. 329, 330 of the *Journal of the Am. S.P.R.*, May 1924, and in Harry Price's *Stella C.*, London, 1925.

[2] Then 22 years old.—H. P.

through the medium, Rudi Schneider, what was my uncle's name [1] and what were the circumstances under which my uncle escaped from her when she attempted to kill him. You can take down her reply without letting me know what it is, and when I have narrated my story of my uncle's escapade you can see if it agrees with the medium's account of it.

'Yours truly,

'(Signed) HERVEY DE MONTMORENCY

P.S.—'I have written out the story and will post it to you at 9 p.m. to-night.'

I replied to Major de Montmorency that it would prove a most interesting experiment, and promised I would do as he suggested.

The following is the order of the sitters, as per dictaphonic record. Dr. William Brown stated that he would take the medium's pulse-rate, temperature, etc., during the pauses: Rudi (9); Dr. William Brown, controlling (8); Miss Virginia Baggallay, assistant controller (7); Harry Price (6); Mrs. Mitcheson (5); Major Kalifius (4); Miss Elizabeth Williamson (3); Mr. Gerald Heard (2); Lord Charles Hope (1). Miss Lucie Kaye (with luminous armlets) at dictaphone, taking notes, which are as follows:

8.47. White light out. Temperature, 58·5° Fahr. Door sealed. Control good.
8.49. Trance commenced. Rudi's head has fallen forward.
8.50. Rudi is in trance. Olga says, '*Gott zum Gruss!*' and the sitters bid her 'Good evening'.
8.51. '*Sprechen!*'
8.52. Olga says the sitters should not hold their arms so taut.
8.54. Olga asks for a ten-minute pause, and then to start again. The room is to be aired during the pause. She says the circle is good. '*Au revoir.*'
8.55. Rudi is coming out of trance. His head has fallen on to Dr. Brown's left arm.
8.56. Rudi is out of trance. First orange light, and then white, is turned on. Door unsealed. Circle broken. Rudi's pulse-rate 108. The window is opened. [Dr. William Brown takes Rudi's pulse-rate.]

[1] Which was not the same as the writer's.—H. P.

9.10. Temperature, 61° Fahr. Door sealed. White light out. Control good.

9.12. Tremors commenced. Rudi going into trance.

9.13. Rudi is in trance. '*Gott zum Gruss!*' says Olga.

9.17. 'Music.' Rudi's head has fallen forward on to Dr. Brown's hand.

9.22. Rudi's head is lying on his own hand.

9.27. Olga asks for both the luminous paper fans lying on the floor to be placed on the waste-paper basket. She says it would be better in future only to place those objects in position in front of the cabinet which we are wishing her to experiment with. Lord Charles Hope breaks contact to move the fans and immediately joins up again. Olga says, 'Thank you.' Control good again.

9.34. Dr. Brown says that Rudi's head has fallen on to his (Dr. Brown's) right shoulder. He says Rudi is breathing in time with the music.

9.38. Olga says that Dr. Brown is not keeping his right foot steadily on the metal plate, and suggests that he should move his chair nearer to the medium's and make himself more comfortable. Dr. Brown does this and Olga seems satisfied. 'Music.'

9.47. Olga asks for the six rheostat lights to be lowered. Lord Charles Hope breaks contact to do this, and joins up again. The control is good. Dr. Brown says the medium does not turn his head in the direction of the lights to see if they are sufficiently lowered, but seems to know without moving in the slightest.

9.52. Olga says she has now collected power from the circle and wishes us to have ten minutes' pause.

9.53. Rudi's head has fallen on to Dr. Brown's left arm. Rudi coming out of trance.

9.54. Rudi out of trance. Orange and then white lights turned on. Rudi's pulse-rate is 112 and his temperature, 98·8° Fahr. Door unsealed.

10.12. Door sealed. Temperature of the room, 62·75° Fahr. White light out. Control good.

10.15. Trance commenced. Rudi's head has fallen against the cushion on his left.

10.16. Rudi is in trance.

10.25. Rudi's head has fallen forward on to Dr. Brown's left

arm. The breathing has suddenly ceased ; recommenced again after a few seconds.

10.33. Olga asks for the red light in the centre opening of curtains to be put out.

10.38. Dr. Brown, Miss Baggallay, and Mr. Price feel a strong, cold breeze.

10.41. Olga is quiet again for a few seconds. Dr. Brown says Rudi's head has fallen on his right shoulder. On being asked whether everything is satisfactory, Olga says, ' Yes, there is nothing to worry about.'

10.52. Olga says she is finding it very difficult indeed to concentrate the power. It seems to disintegrate as fast as she can collect it. She says that the circle is good, and that it is nobody's fault that the power is useless. She has done her best.

10.55. The breeze is felt again.

11.10. Mr. Price suggests to Olga that we have ten minutes' pause and then sit again in the same order as last week ; but Olga says we can have the ten-minute pause if we like, though she would not advise sitting in a different order. She says that she does not think it would be worth while to continue this evening, that she has really done her very best ; that the fault, if fault there be, lies with no one in particular, and that she will have to say, ' Good night.' ' *Gott zum Gross !* ' Rudi's head is on Dr. Brown's right arm. Olga agrees to come back after ten minutes.

11.14. Rudi is out of trance. White light on. Door unsealed.

11.32. Temperature is 62·25° Fahr. White light out. Door sealed. Control good. Rudi's head is on Dr. Brown's left arm.

11.37. Trance has commenced.

11.38. Rudi is in trance.

11.50. Olga says she is very sorry, but it really cannot be done. She repeats that it is nobody's fault.

11.51. Mr. Price puts the question suggested by Major de Montmorency *re* ' Lola Montez ' [see above]. After a pause Olga says she will find out and let us have the answer at the next séance.

11.58. Rudi is coming out of trance.

11.59. Rudi is normal again. Lights turned up amd door unsealed. Circle broken.

(Signed) Lucie Kaye

It was not a very satisfactory evening. Except for the strong cool breezes at the right of the circle, which we all felt, there were no manifestations. But every one was satisfied as to the conditions which we deliberately changed in pursuance of our policy. I consider Dr. William Brown an ideal sitter and controller. He appears sympathetic, cheerful, and thorough. He was quite acceptable to Olga, as we have seen when we interrogated her earlier in the day ; and when, during the séance, I suggested that we should make a change, she flatly refused to consider it. I think she was doing her best to accustom herself to the new conditions.

Two further variations from the previous (experimental) séance was the new sitter, Mr. Gerald Heard, and the fact that Miss Kaye was wearing luminous armlets, but—as will be seen later—these make no difference to the production of phenomena. It is our intention to persevere with this new control.

Rudi's greatly increased pulse-rate is interesting, and coincides with previous observations made by the writer. It will be noticed that the rate was a steadily increasing one, rising from 108 at the first pause to 112 at the second. Dr. Brown omitted to take it at the commencement and end of séance. Rudi's normal rate is 71 beats per minute. The boy's temperature (98·8° Fahr.) was slightly above normal.

It is a curious fact (as observed by every one who controls Rudi) that Olga appears to know exactly what is going on behind her. A good example of this was when she pointed out the exact position of the fallen zither when Lord Charles Hope was hunting for it, as recorded in a previous séance. The same with the lights. Although Rudi sits with his back to the curtain opening and the indicator lights, Olga invariably knows the intensity of the latter. And when the entity requires the various luminous objects, ribbons, etc., moved, precise directions are given as to where they are and where she wants them placed.

I duly received the letter from Major de Montmorency, and it is not yet (November 26th) opened. It is sealed with the Major's family seal, and Olga will be questioned concerning the ' Lola Montez ' incident at the next (experimental) séance.

The temperature of the cabinet did not appear to differ from the check thermographs in various parts of the room.

FOURTH (DEMONSTRATION) SEANCE, MONDAY, NOVEMBER 25TH 1929

Major Kalifius left England for Germany on Sunday, November 24th, by the 8.15 train from Liverpool Street. I think his journey fulfilled its mission, as he saw his protégé settled down in comfortable lodgings and left him quite happy.

On the next day we had our first séance without the Major, and the latter portion of it was brilliant. Besides the ordinary luminous articles, such as the waste-paper basket, bell, zither, etc., we used the flap contact-maker with smoked plate, the dish of flour, the blowing bell-box, etc. The following were the sitters : Rudi (9) ; Harry Price (8) ; Mrs. Harold Cock, managing director of James Cock & Co., Ltd., of Shrewsbury, and the only woman tanner in England (7) ; Mr. C. E. M. Joad, M.A., the well-known philosopher and psychologist (6) ; Mrs. Isidore Emanuel (5) ; Mr. William A. Legg (4) ; Mrs. V. Lennox Kay (3) ; Mr. Isidore Emanuel (2) ; Mr. Charles Crossley, manager of the Bloomsbury branch of the Westminster Bank (1), controlling electrical system. Miss Lucie Kaye, in white laboratory coat with luminous armlets, at dictaphone. Usual preliminaries as to examination of room and test of control. Here is the dictaphonic report :

8.37. Temperature of the room 61·5° Fahr. White light out. Door sealed. Control good.
8.41. Trance commenced.
8.42. Rudi is in trance. Olga says, '*Gott zum Gruss !*'
8.46. Music. '*Sprechen !*' Olga appears to be beating time with the music. Mr. Price says Rudi's head is on his shoulder.
9.01. Olga says everything is all right and can she have ten minutes' pause.
9.03. Rudi is coming out of trance.
9.04. Rudi is out of trance. Orange and then white light turned on and the door unsealed. Circle broken.
9.18. Door sealed. Temperature, 62° Fahr. White light out. Control good.
9.19. Mrs. Cock and Mr. Price say they feel a distinct cold breeze.
9.20. Trance commenced.
9.21. Rudi is in trance. Olga says, '*Gott zum Gruss !*'

9.30. Mr. Price says Rudi's head is on his shoulder.

9.37. Olga asks for the six indicator lights to be lowered. Mr. Crossley breaks contact to do this, immediately joining up again. Control good.

9.50. Mrs. Cock says she has twice noticed a slight movement of the curtain. Olga says we should not talk *so* much that we cannot watch the phenomena, and that she has already done something. We thank her. Mrs. Kay says that she has noticed a white cloud forming at the curtain opening and near the ceiling.

9.52. Right-hand curtain moving—moving steadily. Olga says phenomena are coming all right. '*Sprechen!*' Olga wants to know if all the sitters saw the curtain move. The sitters say, 'Yes, thank you, Olga,' and applaud her. An electric contact bell rings. [This is the 'blowing box' in the cabinet.] Curtains swing right out.

10.00. Mr. Price says Olga is gathering power by stroking his legs. [Drawing my hands with 'her', of course.]

10.05. Mrs. Emanuel says she feels a cold breeze on her hand. Curtains moving well—swinging right out. Electric contact bell rings again for some seconds. [Smoked paper contact.] Curtain swings out again. Small hand-bell lifts, rings, and is thrown forward towards the sitters, falling at Mrs. Emanuel's feet. '*Fest halten!*' Table moved. The luminous ribbon hanging on the right-hand curtain seems to have got caught on the centre lamp. Mr. Crossley says he distinctly sees an arm and hand, with luminous fingers reaching out of the cabinet. Rudi's head has fallen on to Mr. Price's chest. Bell rings again for some seconds. The zither has apparently fallen off the top of the waste-paper basket. Curtain swings right out. Olga asks for Rudi's head to be wiped, as he is very hot.

10.24. Olga asks if all the sitters have seen the phenomena. The sitters all say, 'Yes', and thank her very much, saying, 'Good, very good, Olga.' She says she is going to collect one more lot of power to move the waste-paper basket, and then that will probably be all she will be able to manage to-night. She suggests Miss Kaye's holding the basket and then taking it from her. Miss Kaye tries to reach the basket, but cannot do so without climbing through between the sitters, so Olga says it does not matter, she will lift the basket and pass it out to Miss Kaye. The

sitters keep up the conversation for a few seconds, and then see the basket gently lift from the floor to a height of about four or five feet, and then float through the air at a good pace towards the sitters, when Miss Kaye takes it and places it outside the circle. Olga says she has not enough power to take it back again. Olga again asks for Rudi's forehead to be wiped, as he is so very hot. Miss Kaye does this, finding Rudi bathed in perspiration.

10.28. Olga says she really ought not to allow her medium to do any more to-night and wishes us all 'Good night!' and '*Auf wiedersehen!*' The sitters all bid her good night and thank her for what she has done.

10.31. Rudi is coming out of trance.

10.32. Rudi is out of trance. Orange and then white light is turned on and the door unsealed. Circle broken.

(Signed) LUCIE KAYE

The latter part of this séance was brilliant, and much impressed the sitters. During the production of the major phenomena I repeatedly asked Mrs. Harold Cock (second controller) to inform the rest of the circle that both Rudi's and my hands were in proper contact. Of course the electric control gives this information, but the effects were so brilliant that as *another* check I asked Mrs. Cock to confirm the position of all our limbs. This she did, stating that with her right hand (which was under my left arm, in my lap) she ascertained the position of all of our limbs, and that when the curtains were swinging and the basket in the air she was actually making contact with our four hands. I intend to use this further check at all séances at which I am first controller.

For the first time at any Schneider séance my lower extremities felt *really cold*. In particular, my left leg (nearer the cabinet) grew intensely cold, although I had on a thick pair of trousers and winter weight undergarment. Other sitters felt the same drop in temperature. Apparently it is not always that the drop is confined to the interior of the cabinet. For the first time the blowing bell-box received the attention of Olga. The box was in the cabinet and six feet from the nearest leg of Rudi's chair. I do not suppose for a moment that it was 'blown': I expected it was lifted. As I have described, tongues of platinum swing upon a needle—if the tongues strike a metal bar, contact is made and circuit is closed, ringing a bell

on top of box. If the box is not kept horizontal the tongues can also impinge, by gravity, upon the bar. Actually, the box did not appear to have been moved. The circle can easily tell which bell is ringing as the smoked-paper contact bell is at the far side of the séance room.

The smoked-paper spring flap contact-maker rang two or three times during the latter part of the séance, once continuously for half a minute. The flap was placed by the side of the small table in front of curtain opening, four feet eleven inches from the nearest leg of Rudi's chair. Unfortunately, the flying curtains had swept off the turpentine soot with which the paper had been smoked, therefore obliterating all traces of the marks of the terminals which depressed the flap.

Mr. Charles Crossley, until this séance, was a typical specimen of the keen, successful, sceptical London business man. But he is far less sceptical now ! For ten minutes he watched what he described as a perfectly formed woman's arm and hand which emerged from between the curtains at the *top* of the cabinet. The ' arm ' not only emerged but seized one of the luminous ribbons and swung it to and fro for ten minutes. The pseudopod was faintly luminous and the light from the radium bromide strip further illuminated it. From my position I did not see the ' arm ', but of course I could see the swinging luminous ribbon which was seized by the terminal, and this applied to all the sitters. It must be remembered that the height of the arm (which was near the ceiling) was nearly eight feet from the floor, and several feet from the medium.

The temperature of the séance room did not appear to vary from that of the cabinet, although we all felt so cold. All the thermographs showed a slight rise. The dish of flour did not appear to have been touched.

Mr. C. E. M. Joad, the well-known writer on psychology and philosophy, is one of the most sceptical men I have met. I have known him a number of years, and although he has attended séances at the Laboratory I have never heard him utter an opinion concerning what he has seen. Mr. Joad is not a member of the National Laboratory.

But the Rudi experiments impressed him very much indeed, and on the following day he wrote the following article for the *Evening Standard :* [1] I am glad to be able to print his independent testimony. This is what Mr. Joad says :

[1] ' What I Saw at the Schneider Séance ', *Evening Standard*, Nov. 26th, 1929.

'In the matter of psychic phenomena I am neither believer nor sceptic. I am not prepared to dismiss them as the product of clever conjuring; something occurs, I am convinced, which is not to be explained on normal lines.

'At the same time I do not accept the explanation which attributes them to the agency of discarnate spirits. In short, I do not know what to think; I am puzzled, immensely intrigued, and consumed by a desire to find out.

'Actuated by this I was present last night at the National Laboratory of Psychical Research, when Rudi Schneider gave a sitting. The séances are famous for "telekinesis"—the movement of small objects without visible agency.

'Schneider is also said to produce "teleplasm"—a formless substance of a consistency varying from that of treacle to fog which moulds itself into the likeness of human limbs and faces.

'Mr. Price, the director of the laboratory, has invented an elaborate system of "controls". A "control" is a device for preventing cheating, and last night's was particularly ingenious.

'Our feet shod in metal socks and connected by wires were placed on small metal bars let into the floor. The bars were shared with the sitters on either side, so that each foot of each sitter was in contact with the foot of his neighbour. Our hands, in metal gloves, were tightly clasped in those of our neighbours.

'On the wall were six little red lights. Directly I or any other of the sitters moved our feet off the bars and broke the contact with the feet of our neighbours, or unclasped hands, out went the lights. I experimented several times with this "control", and assured myself that it was impossible for any of the sitters to move foot or hand without breaking the electrical circuit and putting out the red light.

'This applied to Schneider himself. His hands were tightly held and his feet closely wedged against those of Mr. Price.

'The lights were put out, Schneider went into a trance, the gramophone played, and we were requested to talk. For two and a half hours we kept up a continuous stream of alleged conversation; the vibration caused by our voices was said to assist the operations of the entity or whatever it is that "controls" Schneider and produces the phenomena. When my conversation gave out I recited.

'Then these things happened: It grew perceptibly colder and we felt small breezes playing on our hands.

' A curtain covered with luminous ribbons and fans swayed and bellied as if moved by a strong wind.

' A long ribbon hanging down the curtain lifted itself up and projected horizontally into the room.

' Bells were played and a luminous bell was lifted in the air and deposited at my feet.

' A child's heavy harp was moved off a table and fell on the floor with a thud.

' Finally, a luminous waste-paper basket rose from the floor, moved at considerable speed across the room, rested for a moment on my head, and was deposited in the hands of one of the sitters [Miss Kaye].

' The " spirit control " then announced that the medium, who all this time was in a deep trance, covered with perspiration and panting like a steam-engine, was becoming exhausted and that the séance must stop.

' These happenings, I admit, are sufficiently childish, but what is the explanation of them ? I have none to offer.'

Further independent testimony was provided by Captain F. McDermott (Indian Army, retired), the well-known traveller, who attended the same séance (on November 18th) at which we had the one and only Press representative. If the reader will turn back to the account of this séance he will see that Captain McDermott took the place of Mr. Charles Sutton as second controller. It is very important that independent testimony should be available in order to get different impressions of the séances from various angles. Captain McDermott's article appeared in the *Evening News*,[1] and though written for a popular journal it gives a good idea of what a Rudi séance is like. Here is Capt. McDermott's article :

' A waste-paper basket floating through the air, a curtain that bulged mysteriously with apparently nobody behind it, a luminous tape pulled down by an invisible hand—these were some of the queer things I saw at a London séance last night.

' The séance was held with Rudi Schneider, the famous Austrian medium, who is in this country for tests by scientists. The scientists' names will not be divulged until the end of the tests.

' The séance took place at the National Laboratory of Psychical Research.

[1] For Nov. 19th 1929. The title is : ' Invisible Hand at a London Séance.'

'Promptly at 8.30 p.m. each of the "sitters" was called upon to don strange metal-covered gloves and foot mitts with ominous-looking wires hanging from them, and then to place both his feet on a metal plate in front of him.

'The result of this contact was not, as seemed possible, instant electrocution, but merely the lighting of a number of small electric lights.

'Any attempt to move one's hand or one's foot was thereafter immediately registered by a red light going out.

'Rudi had a set of lights all to himself. Further, his feet and hands were closely controlled by the Principal of the Laboratory, Mr. Harry Price, who is an expert in conjuring.

'For a long time nothing happened except that Rudi went into trance amid sounds like violent motor-tyre pumpings.

'Then "Olga", his spirit dancer "control", whispered in sibilant German that the positions of the sitters were incorrect, and asked me to change places with the man next to Mr. Price.

'The result of this move was disaster. The control lights failed to function, and "Olga", the spirit dancer, immediately began to sulk and refused to perform any miracles until they were put right.

'A hurried search revealed a broken wire, and with the lights once again functioning the sitters resumed their places.

'Then things began to happen.

'The room, which had been previously searched, locked, and sealed, was in darkness except for the merciless control lights and the mysterious radiance of several objects coated with luminous paint.

'Suddenly curtains drawn over one corner of the room and made visible by luminous tapes began to move.

'Every one was exhorted to "talk—talk—talk" about anything or nothing, so long as they talked.

'A luminous tape was pulled down by an invisible hand, a bell was flung into the air, the curtains blew out and covered both my head and Mr. Price's and a small table was thrown over.

'For a moment all was confusion.

'A zither, invisible in the darkness, was found and replaced on the table owing to its position having been accurately told by "Olga".

'And all the time, except when the zither was being replaced by a sitter, the red lights remained unwinking.

'A little after midnight "Olga" said she was unable to do more.

'The séance was over.'

In response to some inquiries concerning this séance Captain McDermott sent a letter to the Press giving his experiences as second controller. This is what he says: [1]

'At a recent Rudi Schneider sitting, while the phenomena were in full swing, my right hand was seized by Rudi and imprisoned tightly between his knees. At the same instant both his hands (his wrists were being held by Mr. Price) clutched my forearm convulsively and his head fell forward on the upper part of my right arm, which—owing to its not being electrically controlled—was drawn through Mr. Price's left. I was thus in contact *at one and the same time* with both Rudi's legs and hands and also Mr. Price's wrists and knees.

'Whoever or whatever was responsible for the phenomena which took place I am willing to swear—on affidavit if necessary—that in my opinion it was neither Rudi nor Mr. Price.'

November 30th 1929

This report appears to be developing into something of the nature of a diary. Perhaps this is just as well, as the reader can follow the progress of our experiments and the public reaction, from day to day.

At the moment of writing a very curious situation has arisen in the Press. In the first place, the reporter who had the one sitting with Rudi is now filling his paper with his amusing remarks as to how *he* would conduct our séances—if he had the opportunity. Column after column on the 'splash' page have been devoted to our doings, illustrated by means of diagrams, photographs, and special drawings. I have carefully added up the space value allotted to us during the past fortnight and I see we have received nearly ten thousand pounds' worth of publicity from this one paper alone. I record these figures in order to emphasize the fact that not one pennyworth of publicity would have been accorded us *unless there was a demand* for information on psychic subjects. Newspaper proprietors are far too good business men for that. Of course 90 *per cent* of the Rudi information dished up each day is the veriest space-filling 'tripe', but not all the public

[1] *Daily Mail*, Nov. 28th 1929.

are aware of that. No other medium or psychic experiments have commanded even a tenth of the public interest aroused by the National Laboratory séances. The chief thing about our experiments which worried the newspapers was the fact that we were all controlled so well that no one could walk about the cabinet, etc., during a séance to see what was going on. So they approached the London S.P.R. to see what *they* did, and Dr. V. J. Woolley gave the newspaper man the following information.[1] My comments are in square brackets. I will not quote all of Dr. Woolley's remarks, only the salient points :

'The business of the investigator is to render fraud impossible. With this object he has to satisfy himself that no person present is able to free a hand or foot and so to produce by normal means the illusion of a supernormal "levitation". [*That is exactly what we have succeeded in doing.*]

'In my own opinion there is no method of control so efficient as the holding of hands by all those present. [*This is exactly what we do, of course. And how original!*] The medium should have his hands held by two controllers [*Rudi does*], one of whom holds either the medium's two thumbs or wrists, while the other holds his hands. [*Our control comes to the same thing, plus the electrical control.*] The other persons present should join hands [*they do*], and, if it is necessary for those at the ends of the chain to be left with free hands they should have luminous wristlets sewn on to the coat-sleeves. [*Coat-sleeves can be turned up and wristlets hidden, while duplicate luminous bands are placed on arm of chair or knee, leaving the hand free. The electrical control makes fraud of this type impossible.*]

'It is necessary also to have present some one outside the chain for the purpose of making written notes of all that occurs. . . . The note-taker should also be provided with luminous wristlets. [*As our note-taker is, who also places her hands on backs of sitters during major phenomena.*]

'It is hardly necessary to say that the door should be locked and sealed [*this is our method*]. . . . If these conditions are fulfilled, we ought to be able to account for every possible normal means of moving the objects, and if they then do get

[1] See *Daily Mail*, Nov. 29th 1929.

moved, we might be justified in believing that some supernormal agency was at work.'

Dr. Woolley's method is a very old one (we used it with Willi Schneider at Munich in 1922), and has been completely superseded by the electrical-cum-tactual method. The weak spot in the S.P.R. method is that if two confederates sat together they could break hand-contact and no one would be any the wiser. They need not even be confederates; two of the circle sitting together might become engrossed in a conversation and unconsciously unclasp hands. And how about the feet? Assuming we used that control at the Rudi séances and the waste-paper basket fell near one of the sitters, and then moved, we should never know if it were a true telekinetic movement or whether a sitter had purposely—or accidentally—kicked it. No, the S.P.R. control, like so many other things connected with that society, is hopelessly obsolete and inefficient.

Besides the blaze of publicity in the paper referred to, the *Evening Standard*, one of the principal London evening papers, is night after night devoting its principal news page to correspondence and articles concerning Rudi and his phenomena.

In the first place there is a triangular fight going on between the two rival magical societies and ourselves. The ball was opened by Sir Charles Strachey, K.C.M.G., a former Assistant Under-Secretary of State for the Dominions, who suggested [1] that conjurers were less credulous than scientists, and we ought to have one at our séances. Mr. Noel Maskelyne fell into the trap unconsciously set for him by Sir Charles Strachey and rushed into print, saying that *he* had not been invited to the séances, and that if *he* had the opportunity, etc., etc.

I answered [2] these gentlemen in a short letter to the effect that *I* was an amateur conjurer, and had made a life's study of deceptive methods; also that as recently as last April I had offered any conjurer one thousand pounds if he could produce the same phenomena under the same conditions, and that all the leading newspapers had printed the challenge. Mr. Maskelyne said he never heard of the offer! Mr. Will Goldston, the president of the Magicians' Club (the rival of the Magic Circle), retorted that every conjurer was discussing the challenge at the time, and he could not compliment young

[1] *Evening Standard*, Nov. 22nd 1929. [2] Ibid, Nov. 23rd 1929.

Rip van Maskelyne upon his memory. He also stated (which is a fact) that Mr. J. N. Maskelyne and Mr. Nevil Maskelyne, grandfather and father respectively of Noel, were secret believers in spiritualism.[1] Also that Houdini's ' exposures ' of spiritualism were simply part of a great publicity stunt, and that he too was a ' believer '.[2]

Then Captain E. N. Bennett, M.P., a member of the council of the London S.P.R., wrote [3] to the *Evening Standard* praising our electrical control system and said : ' Years ago I took part in séances at Cambridge together with Mr. F. W. H. Myers, Professor and Mrs. Sidgwick, the late Mr. Maskelyne [4] and others, in order to test the claims of Eusapia Palladino. On this occasion the medium resorted to a very common form of trickery. It was *not*, however, Mr. Maskelyne who detected it, but one of the lady sitters—Lady Tennant, I think.' As a matter of cold fact, the average conjurer is no more capable of detecting a subtle move on the part of a medium than the paper I am writing on. He can do a few simple parlour tricks —and he is finished.

Sir Arthur Conan Doyle also wrote to the *Evening Standard* [5] stating that Baron von Schrenck-Notzing had invited one hundred representative scientific men and professors to observe and criticize the phenomena of Willi Schneider (brother of Rudi), and that they were completely convinced that the phenomena were genuine. It will be remembered that Dingwall and I signed documents to the same effect. Sir Arthur was generous enough to conclude his letter with : ' I think that Mr. Harry Price is doing excellent work by familiarizing the public with facts which have been too long concealed.'

Because Noel Maskelyne did not hear about my thousand-pound challenge last April (although all the leading papers printed it and featured it) I wrote a very friendly letter [6] to him asking him to come to the Laboratory and, under the identical conditions, show us how Rudi produces his ' effects '. I emphasized the suggestion that Mr. C. E. M. Joad and the sitters at the séance of November 25th should be the judges.

[1] See my article, ' John Nevil Maskelyne as a Believer in the Occult ', *Light*, Oct. 11th 1924.

[2] I have a letter from Houdini in which he states that a spirit ' extra ' of Professor James Hyslop is a genuine one.

[3] *Evening Standard*, Nov. 26th 1929.

[4] i.e. the original John Nevil Maskelyne.—H. P.

[5] For Nov. 27th 1929.

[6] Published in full in the *Evening Standard* for Nov. 29th 1929.

Mr. Maskelyne's counterblast to that was to offer to pay to the Charing Cross Hospital one hundred pounds if Rudi could produce his phenomena under the magician's conditions, which included a séance in an unnamed place, in the conjurer's own cabinet, with a circle composed entirely of young Maskelyne's friends, who would control in the way they thought fit.

I replied that the magician's offer of one hundred pounds if Rudi can produce phenomena under *his* conditions is no answer to my contention that the conjurer cannot do it under ours. And as Mr. Maskelyne appeared to think that the monetary element was important, I made him the following offer : If the conjurer could produce Rudi's phenomena under Rudi's conditions of control, I would pay him two hundred and fifty pounds as a fee for ' professional services '. So far I have had no reply. Maskelyne's Theatre is now producing a skit on the Rudi phenomena entitled ' Olga ', in which the usual trick cabinet is utilized for producing ' apports '. I do not begrudge them any money they can make out of Rudi's visit. Both amateur and professional conjuring are in their death-throes in England, wireless and the ' pictures ' having taken their place. The tricks which amused our grandfathers have little interest for the schoolboys in their Christmas holidays, and the healthy youngster of to-day much prefers a wireless set to a box of tricks. The last time I was at Maskelyne's Theatre I was nearly bored to tears.

That it is impossible to please every one in this world is a dictum that applies with particular force to the investigation of occult phenomena.

If a man has discovered something unusual—a new island, say, or an entirely novel method of repairing burst water-pipes—there are usually certain competent authorities whose judgement as to the validity of the discovery will be accepted. In the cases cited above the Royal Geographical Society and the Plumbers' Union, respectively, would no doubt be asked to pass an expert opinion. I have not the slightest doubt but what the general public would accept the decision of these august bodies.

Supposing, however, that a trained investigator discovers *genuine abnormal phenomena* (as in the case of the Rudi Schneider manifestations) and desires to bring this fact home to the masses, which is the competent authority whose decision will be generally accepted ? Frankly, I do not know !

It might be imagined that a picked committee of scientists would fill the bill. But no, because Sir Charles Strachey complains that because a professor has spent his life studying the histology of the beetle, what *can* he know about *legerdemain*? Any smart conjurer could pull wool over his eyes! So, apparently, we must rule out scientists.

Let us consider a committee of conjurers, then—surely they know *all* the tricks of the trade! But do they? Many famous conjurers have been believers in the existence of abnormal phenomena: Samuel Bellachini, Robert-Houdin, Harry Kellar, J. N. Maskelyne, Rybka, Bosco, Howard Thurston (to name only a few)—all were convinced of the possibility of psychic phenomena. Harry Houdini was so certain of the psychic element in his shows that he once asked me to write an article about it. This I did.[1] Jasper Maskelyne (Noel's brother) is a believer in dreams, and, on the strength of the information he obtained in his sleep, constructed a new illusion. Jasper told me the whole story at lunch one day and I recorded [2] it in the *Journal of the Am. S.P.R.* at the time. Mr. Will Goldston declares he has seen abnormal phenomena, and I also state that some mediums are genuine. But *because* we admit the possibility of psychic manifestations, and *in spite of* the fact that we both know all there is to be known about methods of deception, we are apparently ruled out as a couple of credulous idiots. It is all most illogical!

But there is still another 'authority' who is willing (judging by our post-bag and the letters to the Press), even hysterically anxious, to pass judgement on the reality or otherwise of alleged supernormal happenings. I will call him 'The Man in the Street'. Usually he has no experience of science, conjuring, or psychic (he usually spells it 'physic') matters, but nevertheless is very free with criticism and comment—not often of much value. 'I challenge Mr. Price to let ME be present at Rudi's séances,' he screams. And when the 'challenge' is ignored he (no doubt) remarks with sarcastic satisfaction: 'You see! They were afraid to let ME be present!'

Now I have no particular objection to the presence of the untrained 'Man in the Street' at experiments with physical

[1] 'Psychic Element in Legerdemain', *Light*, Dec. 8th 1923.
[2] 'International Notes', Feb. 1928, p. 114.

mediums, but feel that his lack of a background of experience rules him out. He is just as likely to pronounce fraudulent phenomena genuine as vice versa. And even if the ' Man in the Street ' passes a favourable verdict, the world at large sneers at his lack of credentials.

It has been suggested that a committee of newspaper reporters would make an authoritative committee. But these men know nothing about the technique of séance-room procedure or the psychological factors so necessary for the production of phenomena. Also, in more than one case a newspaper reporter has examined phenomena in our Laboratory, under the strictest test conditions, and has expressed himself perfectly satisfied with the reality of the manifestations and the complete efficiency of our fraud-proof conditions ; after which he has gone back to his office and, in pursuance of the ' policy ' of his journal, made a slashing attack on the medium, the ' conditions ', and the phenomena—saying, in print, precisely the reverse of what he said verbally to myself.

What kind of final test, then, will the public accept ? Possibly something of a more impersonal nature, such as a mechanical-cum-tactual method of controlling everybody and everything ? Does this satisfy the public ? Oh, dear, no ! Vague references to ' short-circuiting ' are made, though the manner of doing so is never explained. And we are ' shackled ', and our room is filled with ' gadgets ' and ' contraptions '. But *never once* has any one suggested how the medium or sitters can ' beat ' the control. Instead, whenever a favourable verdict is reached, the integrity, sanity, credentials, or bona fides of the competent authority are immediately challenged.

But I am not discouraged. I remember the story of Galileo and a few dozen other pioneers who—sometimes at the risk of their lives—vainly endeavoured to force unpalatable *facts* down the throat of an incredulous and unsympathetic world.

FIFTH (EXPERIMENTAL) SÉANCE, THURSDAY, NOVEMBER 28TH 1929

For this séance two new scientific men were invited, viz., Dr. F. C. S. Schiller, a member of the council and former president of the London S.P.R. (and a Fellow and Tutor of

Corpus Christi College, Oxford), and Professor A. F. C. Pollard, Professor of Instrument Design at the Imperial College of Science and Technology, South Kensington. Professor Pollard also holds a medical degree.

As the contacts on the old gloves were rather worn I decided to prepare an entirely new set. This I did, the new gloves being made of leather (the old ones were of cotton) with pieces of metallic gimp sewn to the palms. These new gloves were used at this fifth séance, and the others will be discarded.

About two hours previous to the séance we endeavoured to ask Olga a few questions concerning our arrangements and to impress upon her the importance of providing some good phenomena that evening, as the last (experimental) séance was bad. But Rudi could not go into a trance. He said that Olga ' refused to come '—so we made no further attempt.

The usual test objects (such as the flap contact-maker, blowing bell-box, dish of flour, etc.) were placed in or near the opening of cabinet.

The room and cabinet were thoroughly examined and Dr. William Brown searched Rudi. The control was tested and found perfect. All the preliminaries were gone through. Miss Kaye wore the usual luminous armlets, and took notes per dictaphone. It was decided that Dr. William Brown should again control, although we had a bad séance last time. Miss Baggallay was appointed second controller. Here is the dictaphonic record, and the order of sitters :

Rudi (9) ; Dr. William Brown, controlling (8) ; Miss Virginia Baggallay (7) ; Harry Price (6) ; Mrs. Mitcheson (5) ; Dr. F. C. S. Schiller (4) ; Miss Elizabeth Williamson (3) ; Professor A. F. C. Pollard (2) ; Lord Charles Hope (1), controlling electrical installation. Miss Kaye, in white jacket with luminous armlets, at dictaphone.

8.53. Door sealed. White light out. Control good. Temperature, 60° Fahr.

8.57. Trance has commenced. Rudi's head is on Dr. Brown's left arm. Clonic movements.

8.59. Trance. Head against cushion. *' Gott zum Gruss ! '* says Olga, and the sitters bid her ' Good evening '.

9.00. Mr. Price suggests offering Olga a little invocation, and she is reminded that we have some very special

visitors to-night, and that we should all be very glad if she would give us of her very best. She says she will try. Miss Kaye asks her why she did not put in an appearance this afternoon. (Mr. Price and Miss Kaye had had a small sitting during the afternoon, during which Rudi was unable to go into trance.) Olga answers that she was not here. She says everything is all right to-night.

9.05. Dr. Brown says Rudi's head has fallen on to his hand.

9.07. Music.

9.12. Dr. Brown says Rudi's head has again fallen on to his hand.

9.18. Dr. Brown and Miss Baggallay say they feel cold breezes.

9.34. Olga says she has collected all the power she wants for the time being and we are to have ten minutes' pause, after which she will begin the phenomena.

9.37. Rudi's head has fallen on to the cushion at his left. Heavy breathing has ceased. Olga gone. Spasmodic movements of the arms.

9.38. Rudi is out of trance. Orange and then white light turned on. Circle broken. Dr. Brown takes Rudi's pulse (88) and body temperature (98·4° Fahr.).

9.53. Temperature, 60·75° Fahr. Door sealed.

9.57. White light out. Control good. (The hand control of the circle had not been too good, and has been seen to.)

9.59. Rudi is going into trance.

10.00. Rudi is in trance. Head has fallen against the cushion. Spasmodic movements of the arms.

10.02. '*Gott zum Gruss!*' says Olga.

10.28. Rudi's head has fallen against the cushion again. The heavy breathing ceases for a few seconds.

10.52. Olga suggests another ten-minute pause.

10.54. Rudi coming out of trance.

10.55. Rudi is out of trance. Lights turned up and circle broken.

11.15. White light out. Door sealed. Control good.

11.18. Trance commences.

11.19. Olga says, '*Gott zum Gruss!*' and the sitters bid her 'Good evening'.

11.21. Olga asks why the sitters have changed places. Mr. Price is now controlling the medium, with Dr. Brown next and then Miss Baggallay, the remaining sitters staying in

their original positions. Olga says it would have been as well to have remained as we were, but it does not matter.

11.25. Rudi's head has fallen on to Mr. Price's left arm.

11.30. Rudi is quiet again for a few seconds, with his head against the cushion.

11.54. Olga asks the sitters to keep up their conversation and tells Miss Kaye that she finds Dr. Brown has some mediumistic powers that interfere with her, and that she would be able to give us excellent phenomena under the present conditions, barring Dr. Brown's presence. She says we are not to hurt his feelings, but to break up, and after he has gone, if we wish to sit a little longer, she will come back and show us the difference in her power.

12.08. Rudi is coming out of trance.

12.09. Rudi is out of trance. Lights turned up and circle broken.

12.33. Circle re-formed in the same order, except that Dr. Brown has left. Lights out and door sealed.

12.35. Trance has commenced. Head against cushion.

12.36. Rudi is in trance. *'Gott zum Gruss!'*

12.37. Olga says please will some one lower the indicator lights, and place the waste-paper basket on the floor next to the table. Lord Charles Hope breaks contact to do this, immediately joining up again.

12.43. Olga asks for the luminous ribbon on the right-hand side of the cabinet to be removed. Lord Charles Hope does this and joins up again.

12.45. Olga asks for the centre red light to be turned right out. Miss Kaye does this, leaning over Rudi's chair to reach the switch. She returns to the dictaphone.

12.46. Curtain moving—moving well. Left-hand curtain also moving. Both curtains simultaneously moving violently—billowing right out and swinging to and fro eight or nine times. The sitters say, 'Bravo, Olga!' and she acknowledges it by giving the curtains an extra swing. *'Fest halten!'* Curtains start moving again, and both curtains repeat the performance of swinging well out over the heads of the sitters, eight or nine times in succession. Miss Baggallay says her hair has been blown all over her face. Mrs. Mitcheson says the right-hand curtain swung out over her head and touched her.

Olga asks for ' circle hand control ' light on the indicator board to be lowered as it is rather brighter than the others. Lord Charles Hope does this and she says, ' Thank you.' Olga asks if all the sitters saw the phenomena, and they applaud her. Curtain moving and the waste-paper basket is seen to be tipped slightly on one side ; it is receding towards the cabinet curtains under the table, and settles down there. Olga asks if the sitters are pleased, and they give her quite an ovation. She says she has now shown us what a difference the presence of another power in the room can make, although, as she points out, it was no fault of Dr. Brown's. She says she has done as much as she can manage, and will go. Mr. Price and Miss Baggallay say that she is releasing power by passing it back through the circle. Olga says, ' *Auf wiedersehen* ' and ' *Gott zum Gruss !* ' and the sitters thank her very much for what she has done.

12.53. Rudi is coming out of trance.

12.54. Rudi is normal again. Lights turned up. Circle broken.

(Signed) Lucie Kaye

If the reader will study carefully my previous reports on the Rudi Schneider phenomena he will notice that I have systematically avoided saying that I believed the manifestations were absolutely and undeniably genuine, though I have implied it. This was not due to weakness or cowardice on my part but from an innate scepticism of seeing a miracle happen before my eyes. My knowledge of the arts of trickery and the subtleties of misdirection, the frailty of human faculties as regards correct observation, the fallacy of the old adage, ' Seeing's believing ', the tricks our senses play us, the illusions—visual and aural—of darkness or of a poor light—these and other considerations made me hesitate before I boldly declared that the manifestations we were witnessing were *absolutely and undeniably abnormal.*

These remarks have been prompted by the magnificent and brilliant display of telekinesis which we witnessed during the last session of the séance just described. No human being could have normally moved those curtains under the conditions obtaining during the manifestation. The plush curtains are heavy, weighing nine pounds fourteen ounces ; they

are hung separately, and reach from the floor to the ceiling. The fact of moving one curtain will not affect the other. But they did not ' move ' as you or I would move them—they rolled and swirled in waves over our heads, as if a mild tornado had slowly developed within the cabinet and suddenly broke loose, sending the curtains in billows right over our heads again and again, like an enraged sea. We were impressed—almost staggered—at what we had seen.

I will recapitulate the conditions : Here was a boy in deep trance, held hand and foot by two persons, one controlling the other, and controlled by four electrical contacts ; all the sitters were controlled in the same way, the human-cum-electrical chain remaining unbroken during the manifestations. And *during the course of the phenomena*, when the curtains were swirling and billowing above us, I *repeatedly* requested Miss Baggallay to inform the circle that her right hand was in my lap and making contact with our two pairs of clasped hands and Rudi's legs gripped between mine as in a vice. This she did.

There is another aspect of this display of violent telekinesis. Assuming a person had the fullest use of all his limbs, could he produce the same effect with those curtains ? I thought I would make the experiment (which I referred to vaguely earlier in this report), so next morning I entered the cabinet and started pushing the curtains about with my arms. Then I tried my arms and feet, but could not simulate the rolling, billowing, floating effect which so amazed us. Then I procured two long sticks which, with my arms and legs, I again tried to whirl those curtains high up over the chairs of the sitters. *I could not even begin to get the same effect* that we all witnessed with every limb of the entire circle immobilized. Count Perovsky-Petrovo-Solovovo, a writer for the London S.P.R., can sneer [1] at our electrical installation as being ' pseudo-scientific paraphernalia ' and a ' delusion ', but I defy *any* member of the staff of this society to point out the weak spot in it, or to evolve a better method of immobilizing all those present.

The curtain episode created a deep impression upon those who were fortunate enough to witness the phenomena. Dr. Schiller was good enough to praise our electrical-cum-tactual method of controlling, and he remarked that it was the best

[1] *Journal of the London S.P.R.*, Nov. 1929, p. 163.

scientifically-arranged séance he had ever attended. Professor Pollard was so impressed that he asked to be allowed to attend further experiments.

I was very sorry for Dr. William Brown, and I have not yet (November 30th) discussed the matter with him, though I shall be his guest at Oxford in a few days' time, when I hope to hear his views on the subject. Dr. Brown is charming, with a delightful personality, and I was so sorry that *something* about him clashed with Olga. I have already mentioned the fact that Sir Oliver Lodge has stated that Dr. Brown was 'mediumistic', but Rudi did not know this—the doctor's name has never been mentioned to him—and it is a circumstance worthy of note that Olga detected some psychic emanation or other signs of mediumship. I purposely chose Dr. Brown as controller because of his obviously sympathetic nature and charming personality. I am very sorry, but I do not see what we can do. Dr. Brown has seen good phenomena (on November 14th), and I had hoped he would have seen much more. Even when I controlled and Dr. Brown was second controller, Olga would have none of it, although she did not want us to change. The pained surprise when she found that (in the hope of improving matters) we had rearranged the circle was rather amusing.

There was something very human about Olga's sudden burst of activity after Dr. Brown had left. It was as if she said, 'In order to prove to these people that it was only Dr. Brown's influence that was stopping me, I will now do something they will talk about!' And then came the magnificent curtain manifestations.

Dr. William Brown studied the trance during his period of control and expressed his opinion that it was undoubtedly genuine. He is, of course, a specialist in mental therapeutics.

Miss Kaye omitted to put in her dictaphonic record that the flap contact-maker bell rang, thus showing that the plate had been depressed. But the curtains had again swept the soot off the card, thus obliterating any marks. The dish of flour was undisturbed.

The temperature in the cabinet behaved rather peculiarly. During the whirling of the curtains the temperature gave two sudden jumps, in the course of a minute or so, just as if some one had held a red-hot poker near the capillary tube.

Just before we broke the circle, Olga said it was useless

for us to sit on Thursdays—she much preferred Wednesdays. We said we would think it over. The next day we mentioned this amusing outburst of pique to Rudi, who laughed and said, ' Rubbish ! '

Before we concluded the séance we again asked Olga if she could tell us about the Lola Montez incident mentioned in Major de Montmorency's letter (which remains sealed). She said she would let us know at another séance.

I cannot help wondering whether there is really anything in the curious stroking movements which Rudi (or Olga) makes during the height of the trance and when she is leaving us. She ' gathers power ' she says, by drawing his hands down my body and legs, or those of the second controller's. She ' releases ' it at the end of a séance by similar movements, but in a reverse direction.

December 3rd 1929

I find that the ' scientific ' séances are overflowing into the ' demonstration ' series. In other words, the scientists are becoming so keen in experimenting with Rudi that some are now attending the two sittings per week. That is why Professor Pollard found himself at our sixth (members') séance with Rudi last night.

To make up for the loss of a ' scientific ' controller, now that Dr. William Brown has left (temporarily, I hope) the circle, I asked Professor Pollard to help control. He readily acquiesced and his partnership at the controlling end proved particularly successful.

For this sixth séance, I had constructed a case, open at the top, into which the flap contact-maker (smoked plate) slipped, leaving about three inches of wood above the flap all round. This, we hoped, would prevent the curtains from sweeping the soot off the plate when they were swinging. It was only partly successful, as the corners of the curtain still caught the plate. In future I shall nail the flap to the floor, out of reach (I hope) of the curtains. It is important that we secure an impression of the terminal that continually strikes the plate—thus ringing the bell.

Since the last séance we have re-metalled the gloves. The new gimp I put on the new leather gloves was, I found, rather oxidized, and it made poor contact. We have put bright new ' metal ' palms to the gloves, and contact is now excellent.

I passed my hands down Rudi's body before the séance, as

usual, and he wore my pyjama coat, as at every séance. After the first pause Lord Charles Hope took Rudi into an anteroom and thoroughly searched him again. This was merely to be able to record the fact that we had done so. On the face of it, it seems rather ridiculous to search him at all, considering he is so completely immobilized. But it is a ' talking point ' with the hypercritical person, and worth while.

I took my place as principal controller, with Professor Pollard as second controller, he keeping touch with his free hand during the whole of the séance, and *especially* during the production of phenomena.

All the usual preliminaries (such as searching cabinet, testing control, etc.) were gone through and every one declared himself satisfied with the fraud-proof conditions.

SIXTH (DEMONSTRATION) SÉANCE, MONDAY, DECEMBER 2ND 1929

The names and order of sitters are as follows : Rudi (9) ; Harry Price, principal controller, wearing white laboratory jacket (8) ; Professor A. F. C. Pollard, second controller (7) ; Mrs. F. Carr (6) ; Major Hague (5) ; Mrs. S. Hankey (4) ; Mr. André David (3) ; Mr. J. W. Miller (2) ; Lord Charles Hope, controlling electrical installation (1). Miss Lucie Kaye, in white laboratory jacket with luminous armlets, taking notes, etc. Here is the dictaphonic record :

8.36. Door sealed. White light out. Temperature, 59·25° Fahr. Control good.
8.45. Trance commenced.
8.46. Rudi is in trance. Olga says, ' *Gott zum Gruss !* ' and the sitters bid her ' Good evening '.
8.47. ' *Sprechen !* ' says Olga.
8.49. Olga asks for music.
8.57. Olga has three times asked the sitters to hold tight.
9.01. Olga asks for the six indicator lights to be lowered ; Lord Charles Hope breaks contact to do this, immediately joining up again. Olga says ' *Danke schön !* '
9.03. Mr. Price says Rudi's head is on his chest.
9.04. Mr. Price says he feels a cold breeze.
9.07. Mr. Price says Rudi's head has fallen on his left arm, and that Olga is drawing off power by stroking.

9.08. Olga asks for a ten-minute pause, and says we are to open the window and air the room.

9.09. Rudi is coming out of trance.

9.10. Rudi is normal again. Lights turned on—first the orange and then white. Door opened, and window. Circle broken.

9.25. Temperature is 60° Fahr. Door sealed. White light out. Control good.

9.28. Trance commenced. Clonic movements. Rudi's head has fallen into Mr. Price's lap. Rudi is in trance. Olga says, '*Gott zum Gruss!*'

9.31. Olga asks for the centre red light to be lowered. Miss Kaye does this.

9.38. Mr. Price says his left leg has gone quite cold. The right curtain is slightly moving.

9.45. Olga asks for the luminous ribbon on the right-hand side of the curtain to be removed, and suggests Lord Charles Hope doing it as he is seated at the end of the circle. Lord Charles Hope breaks contact to do it, and Olga suggests its being hung a little nearer the centre, not entirely removed. This is done and Lord Charles Hope joins up again.

9.47. Curtain slightly moving. Very suddenly indeed the right-hand curtain blew right out over the heads of the sitters. Mr. Price, Professor Pollard, Mrs. Carr, and Major Hague all felt it over their heads. The curtain immediately settled down quietly again, and Rudi's head drops on the cushion by his left side and the violent breathing stops for a few seconds. Then Olga says that she is very sorry indeed, but she has been called away and will have to go for a few minutes. She says it is a pity, as she has just started work, but it will be all right when she comes back. She says, '*Auf wiedersehen!*' for twelve minutes.

9.55. Rudi is coming out of trance.

9.56. Rudi is normal again. Lights turned on and circle broken.

10.17. Temperature is 60° Fahr.

10.19. White light out. Control good. Door sealed.

10.22. Trance commenced. Rudi's head has fallen on Professor Pollard's right and Mr. Price's left arm. Rudi is in trance. Olga says, '*Gott zum Gruss!*' Electric bell

[smoked contact] rings for about half a second, immediately followed by something falling over (afterwards found to have been the electric contact removed from its case). Curtain is moving rather violently. Miss Kaye had both her hands on the shoulders of Major Hague. Curtain swung out very violently, unhooking the luminous ribbon from the right-hand curtain and leaving it hanging over the centre red lamp, which is burning at about 40 watts. Curtain again swings out suddenly, with great force. The sitters all cry, 'Bravo, Olga!' Rudi's breathing is very heavy and perfectly steady and regular. Mr. Price says that during the last phenomenon Rudi was clawing at his hands, digging his nails into Mr. Price's hands. Olga asks if the sitters would keep fairly quiet for a few seconds to enable her to collect some more power.

10.41. Mr. Price says his leg has been touched. (Miss Kaye is now standing behind Mr. David's chair and has placed her hands on his shoulders.) Professor Pollard says he felt something touching him, and Mr. Price says something has again touched his leg. The curtain immediately swung out. The waste-paper basket is seen to move along the floor in a series of short hops, travelling towards the medium; it slowly and gently rises to a height of about five feet, going towards the centre curtain opening, and resting as it touches the curtain, and then suddenly flicks across the room over the heads of the sitters and lands on the floor by the divan, after having hit Mrs. Carr. (Miss Kaye has still got her hands on the shoulders of Mr. David.) Mr. Price says Olga is drawing off power again. Mr. Price asks Professor Pollard to confirm that he has been holding the four hands of Rudi and Mr. Price throughout these phenomena. Professor Pollard enthusiastically confirms this.

10.47. Olga says she has almost come to the end of her power. She asks us to place a handkerchief on the table, under the centre red light, and to raise the red light. She says that if the present circle cared to sit again some day she thinks it would be possible to give them a materialization. Mr. Miller breaks contact and places his white silk handkerchief on the table under the light, which is now burning at about 55 watts. Immediately after joining

up again Olga asks him to pull the table out a little farther from the curtains; this is done. We talk for some minutes, and Olga says the power is hardly sufficient for the purpose. Mr. Price suggests lowering the centre light a little (it is very bright), and her just trying to move the handkerchief as a 'parting shot'. She agrees, and Miss Kaye lowers the centre red light rheostat to about 45 watts, then immediately placing her hands on Professor Pollard's shoulders, where they remain throughout the following phenomena:

10.57. The handkerchief is seen to rise, wave about a little, and then disappear into the cabinet.

10.59. Olga says the power is gone for to-night, and tells us to look inside the cabinet when the lights are turned up. She says, '*Auf wiedersehen*' till Thursday. The sitters all thank her very much and wish her 'Good night.'

11.06. Rudi is out of trance. Lights turned up. Circle broken. The silk handkerchief is found in the cabinet by the wall tightly knotted at one corner. [Handkerchief found in corner of cabinet farthest from medium.]

(Signed) LUCIE KAYE

A careful perusal of above record will reveal the fact that we had a brilliant séance. The curtain movements were not so impressive as at the previous sitting, but they were very strong, nevertheless. That Olga 'liked' the circle is proved by the fact that she asked it to meet again, when she would produce a materialization (as in April). Also (and Miss Kaye has omitted to record this) Olga on two or three occasions asked us if we were 'pleased' at what we had seen. Olga is very 'human'!

Another good point in this séance is the fact that we were getting the phenomena in better light, and we are persevering with this. In April last we had quite a good light for viewing some of the pseudopods.

The handkerchief incident was brilliant. Olga had 'finished', she told us, and was about to leave us. As she had asked for the handkerchief to be placed on the low table under the light I thought it was a pity that she should not do something with it. When it was snatched into the cabinet and we were told to 'look inside' at the end of the séance, it never occurred to the writer that she was going to tie a knot

in the corner. Our surprise was greater, therefore, when we found the silk handkerchief in the corner of the cabinet farthest from the medium, near the special thermograph, with a very *tight* knot in it. A tight knot cannot be made in a handkerchief unless one has two hands or one hand and an ' anchor ' at the other end. I would give a considerable sum to be able to witness the complete process of that knot being tied. The reader must appreciate the fact that that handkerchief was *never*, at any time, nearer than five feet from the medium and was out of reach of every sitter. Also, this white silk handkerchief was *never* out of our sight until it was snatched *into* the cabinet, and *never* left the cabinet until Lord Charles Hope removed it immediately the lights were turned up, when we found it had a tight knot in it. I thought of poor young Maskelyne and the task that would be his should he have the temerity to try and imitate this marvellous effect. Mr. Miller is keeping the handkerchief in its knotted state as a souvenir.

Professor Pollard made an excellent assistant controller, and was apparently quite acceptable to Olga. Two or three times during the height of the phenomena he informed the circle that all our hands were gripping tightly and in good contact—as shown by the indicator board. This super-check control creates a good impression on the circle. During our enforced conversation Professor Pollard related a number of very curious physical phenomena which he had witnessed in his 'varsity days.

For the first time after any séance with the Schneider boys the medium complained of a pain in his back. He usually feels sleepy and hungry after a sitting, but the day following the last séance he complained of rheumatic pains in the lumbar region of his back. It may be a touch of lumbago caused by the very wet weather we are experiencing. On the other hand, it might be caused by the strain of the cramped and doubled-up position which the boy assumes when in the trance state. I have often wondered if the ' pauses ' in the séances are not provided for the sole purpose of allowing the medium a little breathing space and time to recover from the severe physical strain occasioned by the séance. When Olga says she is ' going ' because her power is finished, I think it is merely because the medium is physically ' finished '.

At the time of writing (December 3rd) the Press is still devoting its best positions to the *affaire Schneider*—and the

Rudi-Maskelyne controversy is still with us ! Noel Maskelyne refuses to accept my two hundred and fifty pounds and tell us where our control is at fault. Sir Arthur Conan Doyle told the Maskelyne family some home-truths in a letter which was published [1] yesterday. Sir Arthur, in a letter to me, doubted whether it would be published by the newspaper in question. But the following duly appeared :

' Noel Maskelyne is reported in your columns as having said that his family had exposed many mediums. I am fairly conversant with the history of Spiritualism, and I am not aware that the Maskelynes have ever at any time exposed any medium.

' The family have always been parasitic upon Spiritualism, and have gained money and advertisement by more or less clever imitations of real psychic phenomena. That was what the elder Maskelyne did to the Davenports, and the tradition has carried on.

' Does it not stand to reason, and is it not perfectly obvious, that if the Davenports had been conjurers they would have announced themselves as such and made money from their tricks ?

' Now that Rudi Schneider is showing his perfectly honest phenomena the family are at their old game again, and we shall probably see an imitation Schneider performance upon the stage. To call these imitations " exposures " is as if a forger " exposed " the Bank of England by making bogus notes.

' Yours faithfully,
(Signed) ' Arthur Conan Doyle '

The Press should be grateful to us for one thing—we have given them another word to play with. Just as they seized upon the term ' poltergeist ' when Eleonore Zugun was with us, every paper one picks up now talks glibly of ' pseudopods ' —but it is not always spelt like that !

The temperature in the cabinet showed a distinct drop between 9.15 and 9.45. Two minutes later (9.47) the first phenomenon (curtain moving) occurred. It again dropped between 10.15 and 10.45 when brilliant manifestations were occurring.

[1] *Daily Mail*, Dec. 2nd 1929.

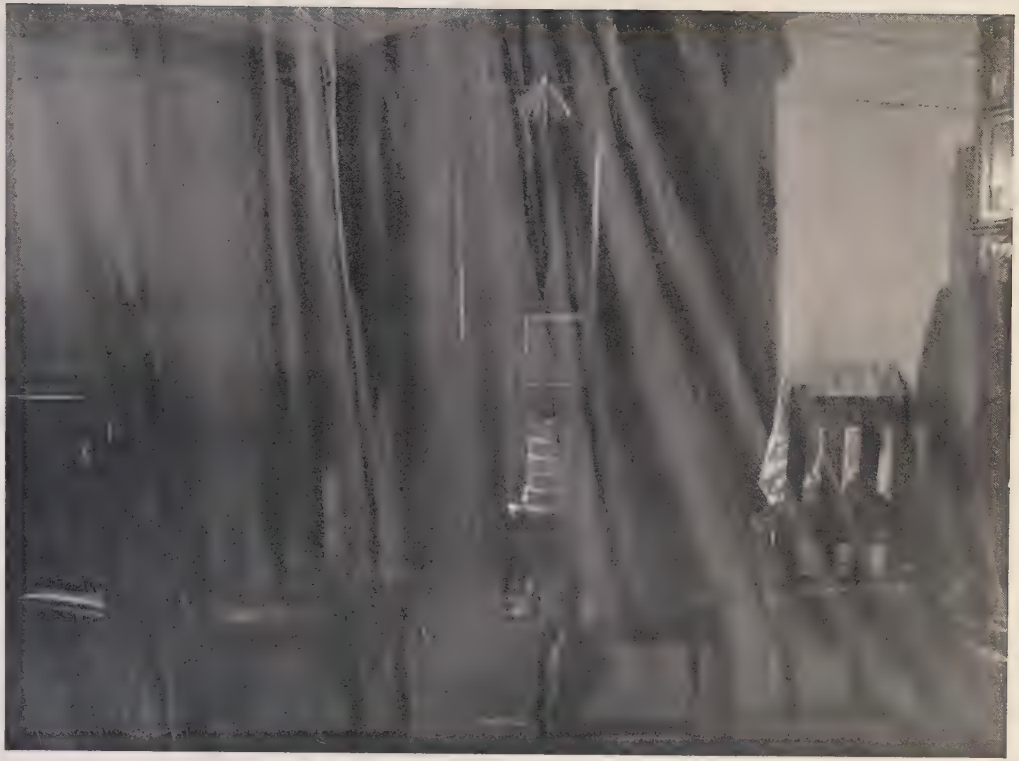
SEVENTH (EXPERIMENTAL) SÉANCE, THURSDAY, DECEMBER 5TH 1929

We have advanced another stage in the successful investigation of Rudi's mediumship—Olga has now submitted to a change of chief controller, and has produced phenomena under the new conditions. It has always been our aim to vary conditions of control, and I specially selected Professor A. F. C. Pollard as principal controller on account of his experience with psychics, his medical knowledge, and his genial personality. Olga rather took to him, and I know that Rudi likes him.

Another important innovation at this seventh sitting was the partitioning of the séance room into two unequal portions by means of a mosquito net (250 mesh) (see Plate 6). The previous evening I had been the guest of Dr. William Brown at Oxford University (where I lectured on the Schneider mediumship), and we discussed the control of the medium and the sitters from the point of view of the ' Man in the Street ' and not from that of the persons who attended the séances. The particular hare that we tried to catch was started by a certain newspaper which emphasized the fact that although all the sitters and the medium were controlled Miss Kaye was free. They ignored the fact that our note-taker wore a white coat with luminous armlets and placed her hands on the backs of two sitters during the major phenomena. It is obvious that some one must attend to the dictaphone, gramophone, lights, etc., but the best way to control this person was the difficulty.

After I had given considerable thought to the subject I decided I would divide the séance room diagonally by means of a mosquito net (see Plate 7). This I have now done, the net reaching from corner to corner, being wired right up to the ceiling, and tacked down to the floor and walls every few inches. At one end of the net is a small aperture through which the sitters can pass, after which the opening is tied to staples on the wall by means of five tapes, each tape carrying a small bell as used on children's toy reins. Any tampering with the tapes is revealed by the bells ringing. Of course the note-taker's luminous armlets are retained.

If the reader will turn back to the plan of the séance room I will make it clear exactly where the gauze net is. If he will



PHOTOGRAPH OF CABINET, CHAIRS, BASKET, TABLE, ETC., TAKEN THROUGH THE MOSQUITO NET WHICH DIVIDES THE SÉANCE ROOM INTO TWO PARTS

draw a straight line from the upper angle of the door, L, to just below the angle made by the two walls at the top left-hand side of plan, he will get the exact position which the net now occupies. The dotted line across the plan denotes the division. On one side of the net are the cabinet, chairs, etc. ; on the other side are the door of séance room, dictaphone, gramophone, table, etc. So it is now possible for the note-taker to carry out her duties in the room, but at the same time she is entirely segregated from the medium, cabinet, or sitters. The arrangement answered admirably. When all the sitters had taken their places the tapes were tied and the white light gave place to the red. The net arrangement meets that particular criticism which declares that the note-taker is ' loose ' in the room.

In my report on the first series of the Rudi séances I mentioned a letter [1] from Professor A. M. Low, who suggested that the capacity method of electrically controlling a medium and sitters might be better than the indicator light system. A few days ago (on December 5th) Professor Low invited me to lunch with him at the Royal Automobile Club, and for one and a half hours we discussed the various kinds of control possible and suitable for a medium, and in the end we decided that the one we are now using was the best and the surest.

Another test we carried out at the séance on December 5th was suggested by Professor Pollard. We rubbed the floor of the cabinet with wax floor polish, on which we sprinkled powdered starch by means of a dredger. Experiment had proved that even light pressures on the floor pressed the starch powder into the tacky wax and left an impression which could be developed by lightly brushing away the unaffected powder. After the séance we found several impressions in the powder. But they were not very plain, and we are now looking about for a better medium to which the powder can adhere. I have already made experiments with a mixture of xylol and Canada balsam, which seems to answer well.

We had another ' incident ' concerning one of the sitters. During the afternoon of December 5th I had a phone call from Dr. Charles Sampson, a psychotherapist (and a friend of the late Dr. Geley of the Institut Métapsychique, Paris), who asked to be allowed to attend a séance. Dr. Sampson is also prominently connected with the Magic Circle, the members of

[1] Which I discussed, see *ante*.

which have been screaming for admission to our séances. We happened to have a vacancy for the seventh séance, so I invited Dr. Sampson to form one of the group which was meeting that evening. My chief reason for asking him was that he was a member of the Magic Circle.

But Olga did not take to Dr. Sampson. She told us that some emanation from him inhibited the phenomena and prevented her from ' putting the power out '. Dr. Sampson uses hypnosis a good deal in his work, and he may have been unconsciously influencing Olga, just as Dr. William Brown did. Dr. Sampson was not very near the medium, but just before the end of the séance Olga asked us to break up for a short time and that Professor Pollard was to sit next to Dr. Sampson to ' neutralize the effect ' of the latter's psychic influence. But after the pause we decided to ask Dr. Sampson to retire from the circle, though this was against Olga's ' orders '. We had our trouble in vain. During the next session Olga soundly rated us for disobeying her, and we had to stop the séance and bring Dr. Sampson back again. But the incident taught us one thing : Olga and psychotherapists are not good mixers !

The temperature dropped during the first part of the séance, but as the window had been opened for a short period, we cannot count this fall as being abnormal. The check thermographs recorded similar variations.

The usual plate of flour and musical instruments were used at this séance, and the flap contact-maker for recording marks on a smoked card was used, the apparatus being put in a deep box and nailed to the floor. No markings were noticed, although the bell rang once. Rudi was searched before the séance.

Here is the order of the sitters and the notes as recorded by dictaphone : Rudi (9) ; Professor A. F. C. Pollard, chief controller (8) ; Mr. Harry Price (7) ; Miss Virginia Baggallay (6) ; Dr. Braun (5) ; Mrs. Mitcheson (4) ; Dr. Chas. Sampson, psychotherapist (3) ; Miss Elizabeth Williamson (2) ; Lord Charles Hope, controlling electrical installation (1). Miss Lucie Kaye, in white coat and luminous armlets, taking notes behind mosquito net. This is the dictaphonic record :

8.32. White light out. Door sealed. Temperature, 61° Fahr. Control good.

8.34. Trance has commenced.
8.36. Rudi is in trance. Olga says, *' Gott zum Gruss ! '*
8.41. Olga says everything seems all right ; she approves the gauze net which has been stretched across the room, the new lamp-shade, and Professor Pollard's idea of bee's-waxing the floor inside the cabinet and spreading starch over it, in an effort to get foot or other prints. She says she will give Professor Pollard some phenomena.
8.43. Music.
8.45. Professor Pollard and Mr. Price feel a cold breeze, and Miss Baggallay feels it on her feet.
8.47. Professor Pollard says Rudi's head has fallen on his right shoulder.
8.51. Olga says no music for a few minutes ; just talk quietly. She says that she understands English, as she once spoke it.
8.56. Professor Pollard says Olga is gathering power. Olga says she wishes ten minutes' pause. She says it would be possible to pass a dematerialized object through the gauze curtain, but we should have to have a séance for that purpose. *' Auf wiedersehen.'*
8.57. Rudi is coming out of trance.
8.58. Rudi is normal again. Orange and then white light turned on. Door opened. Circle broken.
9.17. Door sealed. White light out. Control good. Temperature, 61·5° Fahr.
9.18. Trance has commenced. Clonic movements.
9.19. Rudi is in trance. *' Gott zum Gruss ! '*
9.23. Rudi's head has fallen on Professor Pollard's right shoulder.
9.26. Rudi's head has again fallen on Professor Pollard's right shoulder.
9.42. Miss Baggallay and Mr. Price say they saw the right-hand curtain moving.
9.45. Olga asks for some one to wipe the medium's forehead. Mr. Price does this with his right hand, without breaking contact.
10.03. Rudi's head has fallen on Professor Pollard's lap.
10.08. Olga asks for ten minutes' pause.
10.10. Rudi is normal again. Lights turned on and circle broken.
10.28. Door sealed. White light out. Temperature, 62° Fahr. Control good.

10.31. Trance commenced. Tremors.
10.33. Rudi is in trance. *' Gott zum Gruss ! '*
10.40. Small hand-bell rang.
10.49. Rudi's head has fallen into Professor Pollard's lap again, and the breathing stopped for a few seconds. Then resumed as usual.
11.00. Olga says it will all come right yet. ' Please turn down the centre red light.' Mr. Price finds that the light is out.
11.09. Right-hand curtain moved. Olga asks if all the sitters saw it. They say, ' Yes.' Music.
11.10. Olga says she would like the red light to be slightly turned on now, and she wants a handkerchief placed on the table. Mr. Price has only to stretch his hand forward over Rudi's head to switch on the light, and Lord Charles Hope places a handkerchief on the centre table under the red light. Control good again now.
11.13. Curtain moved.
11.15. Rudi's head has fallen on Professor Pollard's left arm. Curtain moving.
11.19. Olga asks for ten minutes' pause. She says she would like Professor Pollard to sit next to Dr. Sampson and keep his conversation going, while Mr. Price is to take control.
11.21. Rudi is normal again. Lights turned on and circle broken.
11.40. White light out. Temperature, 62·25° Fahr. Door sealed. Control good. Dr. Sampson has not rejoined the circle, otherwise the sitters are in the same order.
11.42. Rudi is in trance. Olga is very angry that we have not done as she suggested. She says we must break up again, she will come back in a few minutes and she hopes to find everything as she wished.
11.47. Rudi is out of trance. Orange light turned on, and Dr. Sampson called in from the adjoining room, where he had been waiting ; the sitters are now in the following order : Rudi, Mr. Price, Miss Baggallay, Dr. Braun, Mrs. Mitcheson, Professor Pollard, Dr. Sampson, Miss Williamson, and Lord Charles Hope.
11.52. Orange light out and control good.
11.55. Trance has commenced. Mr. Price says the clonic movements seem to be rather more violent than usual.
11.56. Rudi is in trance.
12.04. Olga asks for the six indicator lights to be lowered.

SÉANCE ROOM, SHOWING MOSQUITO NET DIVIDING THE NOTE-TAKER AT DICTAPHONE FROM THE SITTERS, MEDIUM, CABINET, ETC.

Rudi's head has fallen on to Miss Baggallay's hand. 'Talk hard everybody.'

12.11. Curtain moving. The sitters say, 'Bravo, Olga!' She says, 'Hold tight, and talk.'

12.14. Rudi's head has fallen on Mr. Price's left shoulder.

12.20. Olga says she is very sorry indeed, but she cannot do any more to-day. '*Auf wiedersehen.*'

12.23. Rudi is normal again. Lights turned on and circle broken. (Signed) LUCIE KAYE

December 10th 1929

To-day I have made an interesting experiment. I have tried to simulate the deep and rapid breathing of Rudi in the trance state. This breathing has been likened to a steam-engine, a tyre being pumped up, etc. Taking off my collar and tie, and with my watch in my hand, I found that in six and a quarter minutes I was exhausted and could not continue. I have known Rudi continue this hard breathing, interspersed with spasms and the usual clonic movements, *for seventy-five minutes without cessation.* And this while being held and in a most uncomfortable position, while of course I was quite free. Rudi's trance is well worth studying and is entirely different from that of Margery's or Stella C.'s.

EIGHTH (DEMONSTRATION) SÉANCE, MONDAY, DECEMBER 9th 1929

For this séance Dr. Eugène Osty, director of the Institut Métapsychique, Paris, and a vice-president of the National Laboratory, journeyed specially from Paris. He was accompanied by Dr. David Efron, of Buenos Aires University—the first university to establish a department of psychical research. Other new sitters included Mr. Shaw Desmond, the novelist, who was one of the *Daily Mail* nominees for 'testing' Margery.

The usual test instruments were used at this séance, and the floor of the cabinet was sprayed with the xylol-Canada balsam mixture on which was sprinkled powdered starch. Unfortunately, at the end of the sitting the table was thrown right inside the cabinet with a crash, and although many marks developed up inside the cabinet we could not tell which were normal and which—if any—abnormal. The smoked plate was

also much marked, but there again experiment showed that it was not impossible for the corner of the curtain to have caught the plate although it was at the bottom of a fairly deep box.

Because Professor Pollard was absent I asked Dr. Eugène Osty to assist me in controlling the medium, and we witnessed some fine phenomena. Dr. Osty, at the end of this séance, expressed himself satisfied with the electrical control, which, he said, was excellent.

The phenomena included very powerful movements of the curtains at several periods of the séance. Twice the table was thrown over, the last time it was thrown right inside the cabinet with a crash which I thought would have smashed it. The table weighs seven pounds ten ounces. The toy zither was also thrown into the cabinet.

A better light was used at this séance during the first portion, and the naked red light was swung out two or three times by the movement of the curtains.

The temperature in the cabinet showed a decided drop, as can be seen by the chart. The drum of the instrument made a complete revolution (three hours), and commenced again on the same chart. Usually the stylus falls off at end of run. The temperature fell for nearly one and a quarter hours, then became steady, and then commenced to rise—which is quite pronounced in the continuation portion of graph. No windows were open during the séance, and although the door was opened during the pauses, the temperature of the landing, etc., outside was rather warmer than that of the séance room. No fires were burning on the Laboratory floor during the day. It is really most difficult to come to any conclusion concerning the thermal variations that take place in the séance room ; there are so many factors that have to be considered. But—and this is important—we have invariably recorded a steady rise when we tried the experiment, under the same conditions, but without a medium, of taking the cabinet temperature. During the Stella C. experiments we sat three times without the medium, and the temperature invariably rose. But until we can experiment under much more exact conditions it is useless to come to any definite conclusion. But the data are extremely interesting. One thing is absolutely certain—every one feels the cool ' winds ' and ' breezes ', and feels *really* cold ; I do myself. But whether this feeling is a physiological or a physical effect remains to be seen.

The order of sitters for the eighth séance was as follows: Rudi (9); Mr. Harry Price, controlling (8); Dr. Eugène Osty, assistant controller (7); Mrs. Clarice Richards (6); Captain A. C. Glover (5); Mrs. Donald (4); Mr. Shaw Desmond (3); Dr. David Efron (2); Lord Charles Hope, controlling installation (1). Miss Kaye, in white laboratory jacket and luminous armlets, taking notes on other side of mosquito net. This is the dictaphonic record:

8.41. White light out. Door sealed. Temperature is 55·25° Fahr. Control good.
8.43. Trance has commenced. Tremors.
8.44. Rudi's head has fallen on to Mr. Price's left arm.
8.46. Rudi is in trance. '*Gott zum Gruss!*'
9.01. Olga asks for the six indicator lights to be slightly lowered; Lord Charles is doing this by the rheostat. Control good again.
9.06. The breathing has stopped for a few seconds. Then Olga says she wants ten minutes' pause. She says everything seems to be going very well.
9.08. Rudi is out of trance. Lights turned up and circle broken.
9.25. White light out. Temperature 55·25° Fahr. Door sealed. Control good.
9.27. Trance has commenced. Tremors.
9.28. Rudi is in trance. '*Gott zum Gruss!*' says Olga.
9.43. Olga asks for the waste-paper basket to be placed on the floor, and Lord Charles removes it from the table with his left hand, not letting go of Dr. Efron with his right. Olga says, '*Danke schön.*' Control good again.
9.50. The right-hand curtain, after giving a very slight movement, suddenly flies right out, two or three times. The centre light must have flown out with it, as the red bulb inside the shade was seen by most of the sitters. Olga says she is going to try to give us some 'light' phenomena.
9.53. Mr. Price says his left leg has got very cold.
10.03. Captain Glover says he feels a dreadful cold draught on the back of his neck. Several sitters feel similar draughts also, some down their backs. Curtain suddenly flew right out again, over the heads of the sitters, touching Mr. Price and Dr. Osty on their heads; and Miss Kaye standing behind Dr. Osty felt the wind of it in her face. The sitters all

feel cold breezes. Curtain comes right out again, swinging to and fro two or three times.

10.12. Curtain right out again. Olga asks us to excuse her for a few minutes. The breathing stops, and the medium is quiet.

10.15. Breathing again resumed very suddenly. The curtains are both swinging well. They continue to move. Something has just fallen over with rather a crash, probably the table.

10.30. Olga asks for ten minutes' pause again.

10.32. Olga appears to have gone, the breathing has stopped. Rudi has relaxed, his head is against the cushion on his left.

10.33. Rudi is normal again. Lights turned up and circle broken. The table is found turned upside down, the toy zither is found inside the cabinet. One luminous ribbon has been torn off the right-hand curtain.

10.52. Door sealed again. Temperature 56° Fahr. White light out. Control good. The luminous ribbons have been fastened to the curtains with safety-pins and table and toys again returned to their usual positions in front of the cabinet curtains.

10.54. Trance has commenced. Tremors.

10.56. Rudi is in trance. *' Gott zum Gruss ! '*

10.57. ' Talk hard, everybody,' says Olga. Olga asks for the centre red light to be turned on.

11.03. For the beginning Olga wants the red light slightly lowered. Mr. Price alters the rheostat.

11.17. Mr. Price says his left knee is as cold as ice. A few sitters say they saw the left-hand curtain moving ; others say they heard the waste-paper basket scraping along the floor.

11.23. Olga says the power is going. She will try to move the handkerchief. Lord Charles Hope places a handkerchief on the centre table, removing the bell and rattle to the floor. Control good again. Mr. Price slightly raises the red light at Olga's suggestion. Curtain is moving and swinging well, four or five times. It appears to be shaken, as though it were being held firm at the bottom. The centre red light swings out with the curtain and the sitters see the bulb.

11.55. Curtains still going. The table has gone over with a crash. On being asked, Olga says she has not had enough power left to tie a knot in the handkerchief. She says in

our next séances she will try to give us a materialization. '*Auf wiedersehen.*' The power will not allow her to give us any more. The sitters thank her very much.

11.59. Rudi is coming out of trance. Olga appears to have gone.

12.01. Rudi is normal again. The table is found upside down inside the cabinet, with the zither underneath it, Circle broken and lights on.

(Signed) Lucie Kaye

NINTH (EXPERIMENTAL) SEANCE, THURSDAY, DECEMBER 12TH 1929

The most casual reader of this report can hardly fail to notice that the mediumship of Rudi Schneider, under the conditions imposed by Lord Charles Hope and myself, is steadily progressing from a state where Olga's attachment to an individual controller is most marked to a condition where our tact, kindness, and patience is enabling us to substitute other sitters at the controlling end of the circle. Thus, for the first time during this series of experiments, good phenomena were produced last night (I am writing this on December 13th), with Professor A. F. C. Pollard (of the Imperial College of Science and Technology) and Mrs. Pollard as principal and assistant controllers respectively.

This preference for a known controller is not difficult to understand. If there is any truth in the theory that the medium really draws 'power' from the circle, it is far more probable that the controllers play a major part in the production of the phenomena; in other words, they are complementary to the medium and his secondary—or trance—personality.

I have stated more than once in this report that it is our aim to vary séance conditions to such an extent that the hypercritical will not be able to even suggest that Rudi's phenomena can be produced only under certain set conditions or with particular persons. As Dr. F. C. S. Schiller once remarked official science will adopt psychical research only when so many scientists have had individual personal experience of séance-room phenomena that this body of scientific opinion will be too strong for orthodoxy to resist. I believe that the day is fast drawing near.

I think that it is quite reasonable for a medium's trance personality to show some preference for a particular controller who is well acquainted with the medium and his phenomena and who can be trusted. I remember a famous violinist once telling me that it took him months to get used to a new accompanist (at the piano), and he always felt nervous and shaky when his regular assistant was unable to play for him. Different and varying orchestras had no effect upon him ; it was the subtle influence of some one on whom he could rely that gave the virtuoso confidence and brought out his genius. I think the cases of the violinist and the medium are analogous—and unless the medium and his controller, and the violinist and his accompanist, are *en rapport* during ' their ' performance—shall I say ?—neither can give of his best. If I were invited to attend a demonstration séance with a medium who was unknown to me I should never dream of suggesting my controlling at the first experiment. But Professor Pollard is now becoming known to Rudi and Olga, and the fruits of his sympathetic personality are now apparent.

Dr. Eugène Osty and Dr. David Efron made a thorough examination of the system of electrical control, and expressed their complete satisfaction with it. Dr. Osty said it was ' magnificent '. After the séance these gentlemen informed us that they came to an arrangement whereby Dr. Efron kept his eyes glued to the indicator lights during the sitting, while Dr. Osty watched the phenomena. During every manifestation Dr. Osty squeezed the hand of Dr. Efron, who responded with ' *Bon* ', intimating that the control was perfect.

Dr. Osty's intallation for the photographing of phenomena in complete darkness by means of infra-red rays is rapidly nearing completion. It has cost the Institut Métapsychique, Paris, many hundreds of pounds and will be the biggest thing of its kind in existence. Early in 1930 part of the necessary electrical equipment will be installed, and it will then be possible to take fully exposed pictures, in complete darkness, at a speed of one-thirtieth of a second. At the end of 1930 the infra-red ray installation will be completed and fully-exposed photographs, taken at a speed of one-thousandth of a second, will be possible. In fact, Dr. Osty informed me that with the new kinetic photographic apparatus which the Institut is acquiring it will be possible to take *one thousand fully exposed pictures per second*. When we can secure in the séance room a

cinematographic record of the process of materialization we shall be appreciably nearer the time when the laws that govern psychic phenomena will be revealed to us. This high-speed photography in the dark is made possible by (*a*) a new method of producing infra-red rays with sufficient intensity ; (*b*) a new glass, recently invented by a Frenchman, from which the lenses are constructed and which allows these rays to pass ; (*c*) an extremely high-speed emulsion for the photographic plates ; and (*d*) a new apparatus, said to be automatic, for securing the photographs. Dr. Osty is to be congratulated. Both Drs. Osty and Efron left for Paris on December 13th.

For this séance we employed the usual dish of flour, smoked plate, musical instruments, etc., but we did not sprinkle the cabinet floor with starch as we found the xylol-Canada balsam mixture dried too rapidly—the balsam appears to lose its tackiness too quickly. We intend to try a mixture of ether and paraffin wax for the next séance.

We were able to employ rather more light at this séance, and we hope that the better illumination of the séances will be progressive.

Rudi had a nasty headache before and during the séance, and said he did not feel well. Just before this séance he received an offer from the Danish paper *Berlinske Tidende* to visit the capital and be investigated by the scientists of Copenhagen University, the paper in question paying all expenses. This offer is based solely on the favourable impression which my previous report[1] of Rudi's phenomena made on the Danish Press.

In the dictaphonic record of this séance the reader will notice that I informed Olga that I should not be present at the next experimental séance, and she was asked to do her best. I am purposely absenting myself from this séance—and perhaps others—so that the sittings shall be as varied as possible. For the same reason Lord Charles Hope sometimes does not take part in the experiments.

The temperature, as recorded by the special instrument in the cabinet, showed a slight rise at commencement of séance and for about an hour remained constant, or with a very slight drop. Then it rose again towards end of séance. The graph is not striking enough to reproduce.

The order of sitters, as per dictaphonic report, was as

[1] Reproduced *ante*.

follows: Rudi (9); Professor A. F. C. Pollard, principal controller (8); Mrs. A. F. C. Pollard, second controller (7); Mr. Harry Price (6); Mrs. Mitcheson (5); Dr. Eugène Osty (4); Dr. David Efron (3); Miss Elizabeth Williamson (2); Lord Charles Hope, controlling installation (1). Miss Lucie Kaye, in white jacket with luminous armlets, at dictaphone behind mosquito net. Here is the dictaphonic record:

8.47. Temperature of the room is 57° Fahr. Door sealed. White light out. Control good.
8.49. Trance has commenced. Tremors.
8.52. Rudi is in trance. Olga says, '*Gott zum Gruss!*' and the sitters bid her 'Good evening.'
9.13. Olga says she would like ten minutes' pause. She says everything is going very well.
9.15. Rudi is out of trance. Lights turned up and the circle broken.
9.36. Door sealed. White light out. Temperature, 57·5° Fahr. Control good.
9.39. Trance has commenced. Tremors.
9.41. Rudi is in trance. '*Gott zum Gruss!*'
9.53. Olga asks if Professor Pollard will kindly turn the red light out. Professor Pollard does so.
9.58. Olga asks for the waste-paper basket to be placed on the table, with the zither underneath it. Lord Charles breaks contact to do this, immediately joining up again. Music.
10.04. Olga says that Professor Pollard and Mr. Price are to talk to each other, and Mrs. Pollard is to talk to Miss Kaye. [Through the net.]
10.15. Olga says she would like another ten minutes' pause; she says the power is rather difficult to concentrate, but it will all come right yet.
10.19. Rudi is out of trance. Lights turned on and circle broken.
10.37. Door sealed. Temperature, 58° Fahr. White light out. Control good.
10.42. Trance has commenced. Muscular tremors.
10.56. Olga says we may now turn on a little red light. Professor Pollard does so.
11.04. Waste-paper basket is moving, swinging to and fro on the table. Lord Charles Hope and Mr. Price say they

hear the small hand-bell. Sitters encourage Olga and applaud her. The basket moves more energetically, and suddenly the whole table scrapes along the floor away from the cabinet and falls over with a crash. The right-hand curtain swings two or three times and then swings right out over the heads of the sitters.

11.12. Olga says the red light is to be turned on a little more and she will try to give us a materialization. The sitters talk hard for a few minutes.

11.26. Olga says she is very sorry but the power is not good enough to do any more with. She says Professor Pollard must have felt her drawing off the last atom of it. She is sorry, but glad that she has at least been able to give us something. The sitters all thank her very much. She says she will do her best next Thursday evening when Mr. Price is not present. She will also be with us on Monday and Friday evenings. '*Auf wiedersehen.*'

11.28. Rudi is out of trance. Lights on. Circle broken.

(Signed) LUCIE KAYE

TENTH (DEMONSTRATION) SÉANCE, MONDAY, DECEMBER 16TH 1929

Our tenth séance with Rudi was remarkable in many respects. In the first place, as the guest of honour we had Mr. Will Goldston, founder and president of the Magicians' Club, London (the premier British conjurers' society) and one of the two greatest professional magicians in Europe (Ottokar Fischer, of Vienna, is the other one), and a man who has studied psychic phenomena all his life. Mr. Goldston is the author of no fewer than forty works on legerdemain, was Houdini's greatest friend, and builds illusions for the principal theatres of England and for magicians all over the world. I have stressed Goldston's status in order to combat the chorus of fifth-rate magicians and penny-a-liners who have been howling at us to 'let the conjurers in'. Mr. Goldston was invited at the last moment. At seven o'clock Lord Charles Hope rang me up to ask if we could do without him that evening as he wanted to accept a dinner invitation. I immediately phoned Goldston and offered him Lord Charles's place in the circle, which he accepted. I will say here and

now, to save referring to the matter again, that Mr. Goldston thoroughly examined the place, the control installation, the application of the electrical and tactual control to the medium, and, eventually, the phenomena. He was impressed and delighted, and said so in no measured terms. He declared the phenomena absolutely abnormal and impossible of reproduction under the conditions obtaining at the séance.

Three of our sitters were young undergraduates of Oxford University. My recent lecture to them had fired their enthusiasm for a séance, and we arranged that they should all sit the same evening. They too were impressed and delighted at seeing good phenomena under such perfect conditions. Their names are Mr. R. W. Schofield, Mr. J. St. L. Philpot, and Mr. O. Gatty. At my request Mr. Gatty thoroughly searched Rudi.

The phenomena were good, and one of them was brilliant. At 11.06, after a somewhat dull period, things began to move —literally and metaphorically. After some minor phenomena, the table was thrown violently *from cabinet opening to left of circle* (away from medium), where it rested, on its side, legs towards cabinet, between Mr. Philpot and Miss Fountain, but mostly on Mr. Philpot's shins. Soon afterwards knocks were heard upon it. Olga then said to me, ' I will knock again ; how many would you like ? ' I at once said to Gatty, ' Tell Olga how many knocks you would like.' He said, ' Nine,' which was conveyed to Olga. Immediately, nine slow, loud, and deliberate raps were heard upon the table resting on Philpot's shins. It sounded (I am writing this on the day following the séance) exactly as if some one with very hard knuckles had loudly rapped upon the table, which was several feet from the medium. Afterwards Mr. Philpot said he distinctly felt every knock as the table was jammed harder against his shins, and he felt the vibration of the table as it was struck. It was then knocked three times more in answer to our ' bravos ! '

Another extraordinary departure (the first I have experienced at any Schneider séance) was Rudi's (or Olga's) ' coming back ' just as the trance was ending. The preliminaries of departure had been witnessed when Rudi was preparing for the final spasmodic jerk that brings him into normal consciousness, and which automatically wrenches his hands out of mine. But we had had such good phenomena that I asked the other sitters not to move a limb or a muscle so that the whole circle should once more see the irreproachable control

under which we had witnessed the manifestations. Suiting my actions to my words, I refused to allow Rudi to disengage his hands, and tenaciously clung to them. This seemed to surprise Rudi (or Olga) because he ceased to struggle, started breathing hard again, and, to our amazement, Olga returned. What happened afterwards can be seen from the protocol. I questioned Rudi in his normal state, and he said it was extremely rare for Olga to return once she had said '*Auf wiedersehen.*'

When she *did* come back she wanted much more light, and Miss Kaye had to turn on (at Olga's request) the séance room orange light which we use for the trance transition period. It was then light enough to read large print, and of course we could see each other plainly. But apart from some curtain-moving we got no further phenomena, and Miss Kaye turned the orange light out. But I have impressed upon Olga the necessity of using more light.

For my controlling partner I chose Mrs. Gaspari, Lady Crosfield's sister. In the first place, it is rather important that a woman should be second controller. Secondly, she was an entire stranger to me and the circle (except her sister), and she could understand German. During all the phenomena she repeatedly informed the circle that her hand was in contact with both Rudi's and my hands, and every few moments she verified the position of all our limbs. Mr. Will Goldston was placed next to her, as No. 6 position is almost the best place in the circle for watching the phenomena and being in close touch with the medium.

Another notable point in the alteration of the technique at this séance was the fact that we had far less music and very much less talking at this sitting. This is all to the good, and I hope we can continue in the same way. Usually I am rather hoarse after a sitting through (as Dingwall would put it) 'howling at Olga's bidding'. But last night's séance was remarkably quiet. I was chatting with Mrs. Gaspari when I was not listening to Olga. And there was no singing, which reminds me that 'O Katharina!' seems to have departed for ever. No one wants her back!

One reason for the good sitting may have been because the weather has turned much colder. We have had weeks of warm, 'muggy' wet weather, and it has now turned much

more seasonable. Rudi does much better when it is cold, although the trance exertions made him perspire freely. The temperature in the cabinet showed a *very slight* drop at two periods during the séance, but they were not important enough to take much notice of.

One more curious thing about this séance was that Rudi groaned considerably during the trance periods. This is not at all usual. With every groan his body dropped upon my chest—or as far as I would allow it. He says he has a very bad headache to-day (December 17th).

The following is the order of the sitters: Rudi (9); Mr. Harry Price, controlling (8); Mrs. Gaspari, assistant controller (7); Mr. Will Goldston (6); Lady Crosfield (5); Mr. R. W. Schofield (4); Mr. John St. L. Philpot (3); Miss Sybil M. Fountain (2); Mr. O. Gatty, controlling electrical system (1). Miss Lucie Kaye, in white jacket and luminous armlets, on far side of net screen, at dictaphone, etc. Here is the dictaphonic transcription:

8.47. White light out. Door sealed. Control good. Temperature, 59·25° Fahr.
8.51. Trance has commenced. Tremors.
8.52. Rudi is in trance. *'Gott zum Gruss!'*
8.55. Mr. Price says Olga is gathering power by stroking his legs. Rudi's head has fallen on Mr. Price's chest.
9.07. Rudi's head is on Mr. Price's arm.
9.12. Olga asks for ten minutes' pause.
9.13. Olga appears to have gone, and Rudi's head is against the cushion.
9.14. Rudi is normal again.
9.26. White light out. Control good. Door sealed. Temperature, 59·75° Fahr.
9.30. Trance has commenced. Tremors.
9.31. Rudi is in trance.
9.33. Olga asks for the six indicator lights to be lowered. Mr. Gatty breaks contact and does this by the rheostat at his side, and joins up again. Olga says, *'Danke schön.'*
9.58. Olga asks for another ten-minute pause.
10.01. Rudi is normal again.
10.20. Door sealed. White light out. Temperature, 61·75° Fahr. Control good. Lady Crosfield has left and the circle has drawn a little closer together.

10.24. Rudi is going into trance. Tremors.

10.26. *'Gott zum Gruss,'* says Olga. *'Sprechen!'*

10.37. Olga asks for the centre red light to be turned out, and Mr. Price breaks contact with his right hand and does this, immediately joining up again.

10.41. Mr. Price says his left leg is getting quite cold.

10.44. Olga is moaning.

10.55. Olga asks for a little red light to be turned on in the centre, and Mr. Price does so; she also asks for a handkerchief to be placed on the table in the centre, and Mr. Gatty breaks contact to do this, immediately joining up again. The right-hand curtain moves, immediately followed by the left-hand curtain. The movement is fairly violent. Music is playing.

11.04. Curtains still moving. The table with the waste-paper basket on it has moved away from the curtains towards the sitters. Olga says she has not done anything with the handkerchief yet. Mrs. Gaspari tells the sitters that during the phenomena she had her hand controlling the hands of both the medium and Mr. Price. Curtains are moving well.

11.06. Olga asks for the red light to be out, to give her another chance of collecting power again; this time she says she wants to try for a materialization. The medium is moaning again. Curtains moving. Waste-paper basket moving; seems to be rocking to and fro. Moaning heard again. Rudi's head is on Mr. Price's chest for a few seconds. Curtains swinging out violently. Mr. Gatty says he distinctly saw a flash of light between his feet, and Miss Fountain says she feels a very cold breeze. Waste-paper basket is still rocking, now more violently, and suddenly seems to move along with the entire table, which falls over with a crash on Mr. Philpot's shins. The small hand-bell, placed on the table, had fallen off a second or two before the table went over.

11.15. Knocking is heard very loudly on the table. Olga asks for some one to ask her to knock a certain number of times. Mr. Price asks Mr. Gatty to suggest a number; he chooses 'nine', and Olga knocks nine times, slowly and clearly; when the sitters thank her, she knocks another three times in acknowledgement.

11.21. Olga says the power has gone, and she does not think

she will be able to do any more. '*Auf wiedersehen*', and the sitters thank her and bid her 'Good night.' Mr. Price says she is now sending the power back through the circle by stroking upwards.

11.23. Olga appears to have gone, but Rudi seems to be finding it very difficult to get back to normal.

11.24. The medium at last gave a shudder, as is usual when he comes out of trance, and I thought he was back, but Olga's breathing started again, and she says she had to come back as she left too much power in the cabinet for Rudi to be able to get back, so she will have to either use it up or disintegrate it. She says she does not know if there is enough power for phenomena, but she will try. The sitters are all talking again. Olga says there appears to be plenty of power, and she is going to collect a little more, and then ask us to turn on the orange light (outside the circle, controlled by Miss Kaye) and give us a movement of the curtain. However, she immediately changes her mind and says she will try for a small materialization instead; she will collect a little power first and then ask some one to hold a handkerchief out for her, which she will attempt to take from him.

11.35. Olga says, 'Please move the luminous ribbon on the right-hand side of the cabinet more to the centre.' Mr. Price rises to do this, and Olga says he is to take it away altogether instead. Contact is made good again. Olga wishes the orange light to be turned on now, and Miss Kaye turns the rheostat to a power of about 30 watts. The sitters sit still for a few minutes, and Olga says it will have to be turned out again; it is too much light. She says she will try a little work in a good red light every sitting from now on, and so gradually get used to it. The curtains are moving again.

11.53. Mr. Price says Rudi is perspiring freely. The curtains again move, swinging well out over the sitters. Mrs. Gaspari says she felt them over her knees.

11.55. Olga says she must not tire her medium too much, and thinks she had better go now. '*Gute Nacht*' and '*Auf wiedersehen*', she says, and the sitters all thank her very much for what she has done.

11.57. Rudi is normal again, after some difficulty. Circle broken.

(Signed) Lucie Kaye

SPECIAL (CONVERSATIONAL) SÉANCE, TUESDAY, DECEMBER 17TH 1929

I have recorded elsewhere in this report that occasionally we have a little preliminary séance with Rudi if we want to ask Olga anything, or give her our instructions or wishes. But at the last two or three séances Olga has told us that *she* wanted to have a few words with me, quietly, at the first opportunity.

So to-day (December 17th) I asked Miss Kaye and Rudi to come to the séance room, and after making the room semi-dark Rudi sat down and in about three minutes the trance commenced. The trance was identical to those usually observed, and quite as deep, with the usual periods of going into and out of the trance state.

The first thing I asked Olga was that as I did not intend to be at the séance on Thursday next (December 19th) I wanted her to promise me that she would appear as usual and give some good phenomena. Also, I did not propose attending the special séance on the next day (December 20th), and I urged her to do something impressive on that evening also. She promised she would.

Then she asked me one. She said, ' Are you satisfied with the phenomena you are getting ? ' I said, ' Yes, but I want them in a much better light, similar to the illumination we had at the end of last night's séance.' She said she would do her very best.

Then she informed me that it would be useless for us to continue the séances after January 27th, and that the period from that date to the 25th of March would be almost negative. I asked her why. She said she simply could not come. Then I asked her if she would accompany Lord Charles Hope and me to Dr. Osty's Paris Institut in April, and she said she would be delighted and squeezed my hand (often she does this in trance when she is pleased) in affectionate affirmation. I thanked her. She also said that after Christmas we were to try the experiment of sitting with a smaller and more intimate circle, and that then Lord Charles Hope or some one could sit *on the table* in front of curtain opening, or even in the cabinet itself. I said I would do this. She then said, ' *Auf wiedersehen* ', and in five minutes Rudi was out of trance and the

séance (which lasted exactly twenty-five minutes) was over. Very interesting and a little uncanny having a heart-to-heart talk with such an intangible entity.

ELEVENTH (EXPERIMENTAL) SÉANCE, THURSDAY, DECEMBER 19TH 1929

I have already stated that I purposely absented myself from this séance, Mr. A. Egerton taking my place. Lord Charles Hope was in charge of the séance, Professor and Mrs. Pollard acting as first and second controllers respectively. Also, there were seven, instead of eight, sitters on this evening.

Taking into consideration that we deliberately altered the conditions of the sitting, the séance was a fairly good one. Olga was as good as her word and produced her usual phenomena. As I have previously remarked, the manifestations can be witnessed under any variation of sitters or controller so long as the medium is used to the altered conditions and the controller is a suitable person who is in sympathy with Olga's idiosyncrasies and has a pleasant personality. I am never tired of reiterating that the relation between a medium and his sitters and controllers is a psychological one ; and it is vital that the harmony of the experiments be not disturbed by factors that are antagonistic to the proper mental atmosphere of the séance, which is so necessary for good results. In the case of the two psychotherapists we have seen how their psychic influence reacted unfavourably on Olga and the phenomena. It does not matter how sceptical a person is, or what control conditions he demands, so long as he does not exude antagonism or some influence which inhibits the phenomena. I believe it is entirely a question of personality. Some people who call themselves investigators think they can handle a medium like a machine and turn on the phenomena like turning on a tap. Well, they cannot, and the sooner they realize this the sooner will they obtain satisfactory results with psychics. Whatever view one takes as to the origin or causation of the phenomena, the medium still remains a piece of very delicate human mechanism that requires handling more skilfully than any instrument of precision ever invented. Anything can be done with a good medium if it is done in a proper manner. If an investigator thinks he is dealing with

a mass of screws and levers, instead of a hypersensitive human personality or *ego*, he will arrive nowhere. Like the pig of the Sussex proverb, an entranced medium can be coaxed, but not driven.

As I was not present at this séance I cannot personally describe it, so that the reader—like myself—must be content with the dictaphonic protocol. The thermal conditions of this séance were disturbed by the lighting of the gas stove during one of the pauses, so the resultant thermograph record is quite worthless. The graph shows when the stove was lighted, with a corresponding drop when the room became less warm owing to the stove being turned out.

The following is the order of sitters: Rudi (9); Professor A. F. C. Pollard, controlling (8); Mrs. Pollard, second controller (7); Mrs. Mitcheson (6); Mr. A. Egerton (5); Miss Virginia Baggallay (4); Miss Elizabeth Williamson (3); Lord Charles Hope, controlling installation (2). Miss Lucie Kaye, white coat and luminous armlets, behind mosquito net, taking notes, etc. Here is the dictaphonic record:

8.35. Door sealed. White light out. Temperature, 55·5° Fahr. Control good.
8.43. Trance has commenced. Tremors.
8.45. Rudi is in trance. Olga says, '*Gott zum Gruss!*' and the sitters all bid her 'Good evening.'
8.46. '*Sprechen!*'
9.07. Olga asks for ten minutes' pause, and says she will begin the phenomena immediately after it. '*Auf wiedersehen.*'
9.08. Rudi is out of trance.
9.21. Temperature of the room, 55·25° Fahr. Door sealed. White light out. Control good.
9.26. Trance has commenced. Tremors.
9.28. Rudi is in trance. '*Gott zum Gruss!*'
9.46. Olga says that for the beginning she would like the red light in the centre turned out. Professor Pollard breaks contact and does this and the control is made good again.
9.57. Olga asks for another ten minutes' pause; she says it is becoming a little difficult for her, but it will all come right yet.
10.00. Rudi is normal again.

10.13. Door sealed. White light out. Temperature of the room is 56·5° Fahr., the gas fire having been lit during the interval. Control good.

10.17½. Trance has commenced. Tremors.

10.20. Rudi is in trance. Olga says, '*Gott zum Gruss!*' and '*Sprechen!*'

10.30. Olga says the two professors [i.e. Professor Pollard and Mr. A. Egerton, a scientist] are to talk to each other.

10.47. Olga says Professor Pollard is now to turn on the red light and Lord Charles Hope is to place the little table exactly under the red light. This is all done and the control made good again. For the second time Olga says the professors are to talk together.

11.07. The right curtain moved and the sitters say, 'Bravo, Olga!'

11.10. Curtain moving again, quite strongly.

11.15. Olga says she has collected power for a materialization, and would Lord Charles Hope please move the table nearer the opening of the cabinet curtains, but keeping it under the red light. Lord Charles Hope breaks contact and does this, but Olga directs him to move it a little farther out from the curtains. Lord Charles Hope then joins up again. Talk hard.

11.22. Olga says Lord Charles Hope has not moved the table under the red light, and he is to try again. He does, and joins up again.

11.24. The sitters see the table with the waste-paper basket on it move bodily away from the curtains. 'Bravo, Olga!'

11.29. The curtains suddenly fly right out, and are moving well.

11.32. Professor Pollard and Mrs. Mitcheson are to talk to each other.

11.33. Olga says she would like a little more red light. Professor Pollard turns it on, and Olga asks for some one to wipe the medium's forehead. Mrs. Pollard takes a handkerchief with her free hand, but Olga takes it from her, asking if she might do it herself.

11.37. Olga says she would like another ten minutes' pause, if it would not make the sitters too late. The sitters say they will gladly wait, and Olga says, '*Auf wiedersehen.*'

11.38. Rudi is normal again.

11.51. Temperature of the room is now 56·75° Fahr. Door sealed. White light out. Control good.
11.54½. Trance has commenced. Tremors.
11.56. Rudi is in trance. '*Gott zum Gruss*, Olga!'
12.15. Olga says she is very sorry, but the power is not sufficiently strong, and she will not be able to give us any more to-night. '*Auf wiedersehen.*'

At 12.15 a.m. Olga also said: 'If Mr. Price can make it possible to attend on Friday it would be very nice, as I should like to do something special. I should like Lord Charles Hope to sit inside the cabinet, as he appears to prefer that to the outside, and Professor Pollard can sit outside. I will try to do as much as possible. I could have done a little more to-night, but wanted to save up a little power for to-morrow. The medium's health is a little better, but he should get out into the air *much* more. A good walk to-morrow would be excellent for the sitting.'

12.17. Rudi is normal again. Circle broken.

(Signed) LUCIE KAYE

[The medium's remark concerning the next séance referred to a special sitting which was arranged for the following day (December 20th). I was unable to be present at this. Olga's anxiety concerning the medium's health (he has been suffering from headaches) is curious, and I have never known a similar reference at any Schneider séance.]

December 21st 1929

Earlier in this report I recorded that Count Perovsky-Petrovo-Solovovo, of Brussels, a writer for the London S.P.R., in a letter to their *Journal*,[1] sneered at our electrical control, called it 'pseudo-scientific paraphernalia' and a 'delusion', and drew attention to the fact that the sitters' mouths were not controlled! He also stated that, in his opinion, only the medium should be controlled as the sitters are presumed to be honest (or they ought not to be admitted), etc., etc. He said nothing about the *accidental* kicking of an object (such as the paper basket), the movement of which might be mistaken for a phenomenon. But the S.P.R. attack is part of the game, of course, and I decided to waste no time in answering

[1] Nov. 1929, Vol. XXV, p. 163.

a man who has *never seen* our séance room, who has *never seen* the electrical control and its application to the medium and sitters, and who has *never seen* Rudi himself! The S.P.R.'s protégé, from his arm-chair in Brussels, may criticize what is taking place in a Kensington séance room, but I defy him to point out a single weak spot in the control or improve conditions so that the sceptic who (rightly) refuses to accept *our* word that all the sitters are trustworthy may be convinced.

Though I decided not to reply to Count Solovovo, Dr. F. C. S. Schiller kindly did so, and his answer to the S.P.R. attack appeared in their *Journal* the following month.[1] Dr. Schiller remarks that a ' very important question of method in psychical research ' has been raised. He thinks it extraordinary that any one should suggest that only the medium should be controlled and that the ' sitters should be carefully selected, and then trusted '—which is Count Solovovo's idea of investigating a medium. Dr. Schiller then states his case ' for dissenting from this curious canon of investigation '. As this question of electrical control is so important I will quote Dr. Schiller's remarks *in extenso* :

> ' (1) The Count does not tell us who is to select the sitters. What guarantees can be suggested that will ensure a *right* selection ? Surely the *quis custodiet custodes* question arises already at this stage.
>
> ' (2) It is not only necessary to secure trustworthy sitters, but also to give the world reason to believe that they *are* trustworthy. And even if those who know them are able to accept them as trustworthy at the time, how about future generations that are expected to accept their testimony ?
>
> ' (3) It seems illogical to trust to the good faith of sitters, while guarding oneself against deception by mediums. If mediums may properly be suspected of fraud, why not sitters of confederacy ?
>
> ' (4) Actually there is ground enough for suspecting sitters. In the first place, the *habitual* sitter with any medium represents a product of selection. He is one who has persevered, either because he is specially attracted by the type of mediumship, or because he is incapable of detecting any fraud in it. In either case he is open to

[1] Dec. 1929, Vol. XXV, p. 175.

suspicion. Secondly, it is among persons like him that confederates in fraud are most likely to be sought. Thirdly, the habitual sitter is most likely to relax his vigilance and to abate the precautions against fraud.

'(5) Uncontrolled sitters may not only shake the confidence of the public in the reports of sittings, but also detract from the impressiveness of the sittings for the sitters themselves. For a sitter who is conscious of his own complete rectitude cannot possibly be equally confident about all the other sitters. He must always ask himself whether confederacy is not the explanation of what happens. And uncontrolled sitters can do mischief also in other ways.

'(6) The fact that no precautions can stop up every source of error and deception absolutely seems a very poor reason for not taking as many precautions as are practicable. I express no opinion on the adequacy of Mr. Price's "electrical control", as I have not yet tried it; but on the face of it it is an added safeguard, and I entirely fail to follow the argument that it should be dispensed with, because psychical research is so difficult and complicated already. Of course psychical research is difficult and complicated, else it would not remain in the inchoate condition it is in; but it will make no progress unless all its difficulties and complications are squarely met. An adequate control of the sitters strikes me as one of the most obvious and valuable improvements to introduce into the technique of sittings, and I cannot see why what is sauce for the goose should not be sauce also for the gander.

'Yours, etc.,

'F. C. S. SCHILLER'

When Dr. Schiller wrote the above letter he had not had an opportunity of witnessing the working of our electrical control installation and its application to the sitters and medium. But at our fifth séance on November 28th 1929 Dr. Schiller was present and witnessed the extraordinary movements of the curtains which I have already recorded. He expressed himself satisfied with the electrical control and fully endorsed our method of immobilizing both medium *and* sitters.

. . . . .

I have just (December 21st) received the formal—and unsolicited—report of the séance which Captain F. McDermott (Indian Army, retired), the well-known writer and traveller, attended on November 18th 1929. I have already cited his article to the *Evening News*, but this was written in a somewhat popular vein, whereas the present account represents the considered judgement of a very shrewd and impartial observer whom—although a member of the Laboratory—I met for the first time at the séance he describes.

REPORT OF SÉANCE HELD AT THE NATIONAL LABORATORY OF PSYCHICAL RESEARCH ON 18TH NOVEMBER 1929 WITH RUDI SCHNEIDER

'I, the undersigned, was present at the above séance throughout the whole of its course.

'CONTROL OF SITTERS.—All sitters were controlled by a system of electrical devices, which will no doubt be fully described elsewhere, and into the details of which I do not therefore propose to enter. Separate circuits were used for hands and feet respectively; and it appeared that the only way in which the control might be evaded was by means of short-circuiting. During the afternoon of the 18th November I made various experiments to find ways by which this might be done. I found that the hand circuit could not be evaded except by collusion with the sitter on the left and right. The foot circuit might conceivably be short-circuited by means of something such as a metal rod. During the actual sitting, however, I found it sufficiently difficult in the dark to keep contact at all with the metal plates nailed to the floor; and to manipulate a rod in such a way that it completed the circuit while leaving the feet free, and later to get rid of the rod before the light was put up while all the time one's hands are being held, is a feat which I should like to see performed before stating that it is possible. The sitter next but one to the medium did not have his right hand electrically controlled, and this will be referred to again later.

'CONTROL OF THE MEDIUM.—This was threefold. His hands and feet completed separate electric circuits in the same way as with the sitters. Mr. Harry Price, the Director

of the Laboratory, held his wrists and made contact with both his feet. There was also what was virtually an additional control by the sitter on Mr. Price's left. This will be found fully described under the heading " Report of the Séance ".

' Report of the Séance.—Immediately before the séance I inspected the room and the " cabinet " in which the phenomena took place, and could find nothing of a suspicious nature. The cabinet consisted merely of a corner of the room which had been screened off by curtains, made visible in the dark by strips of luminous tape and a luminous fan. Various objects with which it was hoped to obtain phenomena had been placed, some inside, and some outside, the cabinet. Some of these objects had been coated with luminous paint.

' The sitting started at 8.42 p.m., after Miss Kaye, the Secretary of the Laboratory, had locked and sealed the door. Miss Kaye then busied herself with recording on the dictaphone, manipulating the gramophone and translating the German spoken by the medium.

' The light was put out and shortly afterwards the medium was stated to have gone into trance to sounds similar to the rapid pumping up of a bicycle tyre.

' For some hours nothing occurred, except that the medium's " spirit control "—Olga—spoke through his lips in a quick, sibilant whisper. The language used by her was German.

' During this time there were three periods of ten minutes each, during which the door was unlocked and unsealed, the light was put up, and sitter and medium—the latter having come out of trance—walked about unrestricted. I particularly noticed, however, that at no time were there less than two sitters left in the séance room. As a matter of fact, I myself did not leave the room except for a period of about one minute during the third interval, and my wife remained in the room throughout that period.

' After this third interval Olga requested the gentleman on Mr. Price's left to go to the end of the circle farther away from the medium, as he was stated to have power which it was desired to utilize from that position. I was asked to take his place. When this re-shuffling was complete the foot control was found to be out of order and Olga refused to proceed until it was put right.

' The medium came out of trance, the light was put up, and the medium himself discovered that a wire had become

disconnected. With the foot control once again working properly the sitting recommenced.

'I was now seated on Mr. Price's left with my left hand electrically controlled and my right hand drawn through Mr. Price's left arm. Almost immediately the medium seized my right hand, drew it between his knees, and clutched it between them. His hands (his wrists were still being held by Mr. Price) then seized my right forearm convulsively and his head fell forward on the upper part of my right arm. I was thus in contact *at one and the same time* with both the medium's legs and hands and also Mr. Price's wrists and knees, and it is to be particularly noted that I remained in this position throughout the periods when phenomena were taking place.

'PHENOMENA OBSERVED.—I personally observed the following phenomena as nearly as I can remember in the order of their occurrence, but not necessarily so :

'The curtains billowed out to such an extent that they covered my head, though I was sitting four or five feet from them. On one occasion, as if in answer to a question which I put to Olga, a curtain flicked me sharply on the cheek. Their movements were clearly obvious by means of the luminous tapes. One of these tapes—that nearest the medium—was pulled off and thrown to the floor. A handbell was flung in the air.

'Miss Kaye was requested to hold a luminous waste-paper basket over the heads of the sitters. This she did, and it appeared to be snatched from her in the direction of the cabinet, floated through the air for a second or so, and then fell heavily to the floor at the feet of the sitters.

'A small zither was thrown from a table outside the cabinet to the floor, and Olga requested that it should be replaced. Lord Charles Hope, one of the sitters, broke the control in order to do this, but stated that he could not find the zither in the dark. Olga thereupon described its position, a statement acknowledged by Lord Charles Hope to be perfectly correct.

'I noticed that while phenomena were taking place the muscles of the medium's legs trembled as if with ague. He was also extremely hot and was perspiring, a condition quite opposite to that I have observed with other mediums, when it appeared that the blood had been drawn from the extremities, leaving them quite cold.

'During the whole of the sitting all those present were exhorted to talk or sing loudly.

'At the request of Olga the sitting ended shortly after midnight.

'CONCLUSION.—I am perfectly convinced that the medium could not have been directly responsible for the phenomena, which I am of opinion were due to some supernormal agency.

'(Signed) F. McDERMOTT,
'*Capt. I.A. (retd.)*'

The only comment which I have to make concerning Captain McDermott's report is to mention that I have discussed in the report [1] of the first series of experiments the question of short-circuiting the control. Captain McDermott tried also during the afternoon of the séance and found, as I have previously recorded, that three dishonest sitters would be required for a person to fraudulently manipulate his hands, and of course the indicator lights would at once show the hiatus caused by the change over. And one would have to have his hands free in order to short-circuit his feet control—and again the indicator lights would reveal the fraud. The broken wire mentioned by the Captain was caused by the Rev. D. B. Kittermaster in leaving his seat in the semi-darkness. It was found during the next pause.

Mr. Shaw Desmond, the well-known novelist and investigator, in an article [2] published recently gives us his impressions of the séance which he had with Rudi on December 9th 1929. He says:

> 'There is, so far as I know, scarcely any trick of the fraudulent type of medium with which I am not familiar, from the use of "collapsible scissors" for holding and moving objects at a distance, to collusion with a confederate introduced for the purpose into the séance room. . . .
>
> 'Sitting with Rudi Schneider, I have seen the following phenomena within a foot of my nose in red light:
>
> 'I have seen a basket lifted in the air and dropped after a little interval. I have seen a bell rung by invisible hands. The men of science who sat with me vouched for

[1] See First Series, *ante*.

[2] 'What I think of "Margery" and Rudi Schneider's Powers', *Sunday News*, London, Dec. 15th 1929.

the fact that a curtain, weighing 9 lb. 14 oz., was flung with great force as by a wind over their heads; and I have seen, with six other watchers of either sex, a table flung through the curtains. . . .

'He was lying in trance, his head in the lap of Mr. Harry Price, director of the National Laboratory of Psychical Research. The only "free" person in the room, free for the manipulation of the dictaphone and recording generally, was curtained off by a curtain hung with bells to betray any attempt at communication with the séance proper. Also, I literally held my nose over a basket when it was lifting; but there was no connexion that I could see. . . .

'I know of some hundreds of mediums who habitually use fraud in all the great cities of the world, preying upon gullible clients. But I also know of others who do not do these things.

'There is an immense amount of fraud, both conscious and unconscious, in the production of psychic phenomena. There are charlatans of both sexes who for many years have habitually sucked their clients dry of money—and of something more valuable than money—of faith.

'These men and women will in the near future find that the jail gates gape for such as they—and the people who will send them there will be the colleges of psychic science now springing up in London and elsewhere, who have already their "black lists".

'For there is to-day a science of psychic phenomena which engages the attention of increasing numbers of scientists, both psychologists and physicists, of the first rank throughout the world.

'It is these men who will eliminate the fraudulent medium and set this science by the side of others upon a firm basis of evidence. For there can be no other scientific basis. . . .

'One is led to the conclusion, purely on the evidence, that, although there still exists a formidable amount of fraud among those who profess to produce phenomena, there are also those who do produce such phenomena genuinely.

'Within the next year it will be found that at least half a dozen scientists of high rank, known to the writer, will give public adherence to this last statement.'

TWELFTH (SPECIAL EXPERIMENTAL) SÉANCE, FRIDAY, DECEMBER 20TH 1929

Considerable progress towards perfect séance conditions and a good light was made at this twelfth sitting, which the reader (if he will refer to the notes accompanying the protocol of the sixth séance on December 2nd) will see was suggested by Olga because she wanted the same circle to meet again ' for materialization '. I was not able to be present myself, and Professor and Mrs. Pollard again controlled the medium during the first portion, then Mr. David and Mrs. Pollard.

Several variations in the usual séance technique were made at this experiment. In the first place, Olga asked Lord Charles Hope and Professor Pollard to sit either *inside the cabinet* or on the small table in front of cabinet opening. Lord Charles Hope sat on small table during first portion, afterwards accompanying Professor Pollard into the cabinet. Secondly, Miss Kaye was asked to join the circle in order to make up the requisite number of sitters, as Lord Charles Hope was sitting on table in centre of circle, in front of curtains. Consequently, the official protocol was spoken into the dictaphone at end of each pause, the sitters agreeing among themselves what should be recorded.

It will be noticed that the curtains swung out, the table ' hopped ' some inches, the table was *drawn towards the cabinet* and the waste-paper basket rocked, all these phenomena taking place while Lord Charles Hope and Professor Pollard *were in the cabinet*, and the medium rigidly controlled by two persons and the electrical contact system. I am unable to give my own impressions, as I was not there, but I have discussed the séance with some of the sitters, who all declare that the manifestations, under the merciless conditions of control, were most striking and convincing. Lord Charles Hope was in charge of the sitting. The temperature in the cabinet appeared to drop very slightly once.

The following is the arrangement of sitters, and the dictaphonic protocol of the séance: Rudi (9); Professor A. F. C. Pollard, first controller (8); Mrs. Pollard, second controller (7); Miss Lucie Kaye, in white laboratory jacket and luminous armlets (6); Mr. André David (5); Mrs. Carr (4); Mrs. Hankey (3); Miss Virginia Baggallay (2); Mr. J. W. Miller,

controlling electrical installation (1); Lord Charles Hope sitting on ' coffee table ' in centre of circle, in front of curtain openings. Here are the notes :

8.45 to 9.25. White light out. Door sealed. Control good. Red light on. Rudi went into trance comparatively quickly. Olga said, ' *Gott zum Gruss !* ' and we bade her ' Good evening.' She asked us to talk, which we did till 9.20, when she asked for ten minutes' pause. Rudi came out of trance, and we broke up. Olga asked us for the second part of the sitting to sit as follows : Rudi, Mr. David, Mrs. Pollard, Miss Kaye, Mrs. Carr, Mrs. Hankey, Miss Baggallay, and Mr. Miller. Lord Charles and Professor Pollard to sit inside the cabinet if they like. [They do.] (These notes were made during the first pause.)

9.40. White light out and door sealed. The sitters are now arranged as Olga suggested. Rudi again goes into trance quickly and easily. After ten minutes' talking the right-hand curtain began moving. A few minutes later it moved again, quite violently. Waste-paper basket rocking, gradually getting a greater swing on it, then stopped and the entire table seemed to ' hop ' to the left (from the sitters' point of view) some five or six inches, without any sound. On the table at the time were the small hand-bell with the basket over it and the toy zither on the basket, and a child's rattle lying by it. The table then kept up a slight movement, finally being drawn towards the cabinet ; the rattle then fell off the table ; the table fell over into the cabinet, falling against Professor Pollard's leg, but the waste-paper basket and the bell fell towards the sitters in the circle and lay within a couple of inches of their feet. The waste-paper basket moved slightly after that, but the only violent movements occurred with the curtains, which shook four or five times. Olga asked if all the sitters had been able to see everything, and they all said, ' Yes, thank you very much.' Olga asked the sitters inside the cabinet to say if they had seen anything or experienced anything and they said, ' No ', but the only feeling they had had was that whatever power there was in operation was outside the cabinet and not inside. Olga then asked for another ten-minute pause, to give herself

and the medium a rest. Circle broke up at 11.15. (These notes were made during the second pause.)

11.15. We sat again for half an hour exactly without getting any further phenomena. Olga had asked us to place the waste-paper basket on the floor under the red light with a handkerchief on it. We did this, but placing a luminous plaque under the handkerchief, in an effort to get the shadow of the pseudopod outlined. She asked us to remove the luminous plaque, as the light was too strong for her, after ten minutes. We broke up at 11.45 as Olga said the power was too weak to do any more. (These notes were made at the end of the sitting.)

(Signed) Lucie Kaye

December 22nd 1929

This day has been published Mr. Will Goldston's account of his séance with Rudi Schneider which he had on Monday last, the 16th instant. I make no apology for reprinting it, as it is vital to this investigation that independent observers should record their impressions. Very few magicians of my acquaintance are capable of writing an authoritative report, in proper sequence, of a séance and their observations would be of no more value than those of an ordinary sitter. But I reiterate that Mr. Goldston is the greatest British professional magician, has been a maker of illusions for thirty years, and has a flourishing magical business. He has also written a library of works on magic. I had no idea he was going to publish an account of his experiences with Rudi, and his report came as a surprise. This is what Mr. Goldston says : [1]

'Because I am an illusionist and a conjurer I made a special point of being the first sitter to arrive for the séance to which Mr. Harry Price, Director of the National Laboratory of Psychical Research in Kensington, invited me.

'That gave me time to have a good look at the séance room. When I say a "good look" I mean a conjurer's inspection, which is severe and detailed.

'No objection was made against my examining the room and its fittings, so I tapped the walls, looked carefully at the floor for trap-doors, and felt every inch of the two

[1] 'A Night With the Ghosts: Famous Illusionist's Impressions of a Séance with Rudi Schneider.' By Will Goldston, *Sunday Graphic*, London, Dec. 22nd 1929.

curtains which hang in the corner of the room, forming a cabinet, which the spiritualists say is necessary for the production of the " psychic forces ".

' But, more than that, I tested the electrical control, which is designed to prevent the medium or any one of the sitters from moving undetected. It is an ingenious system involving the use of six red electric lamps on the wall. If during a séance the hands or feet of the medium or of any one in the circle are moved then one or more of the lamps go out. I could find no fault in this system of control or in the way it works.

' I examined, also, the cabinet in which a red light suspended from an ordinary flex burned, as well as the stool [coffee table] and the waste-paper basket, which was placed in front of the cabinet. The four ribbons, attached to the curtains were just ordinary luminous ribbons.

' All this I was able to do before the other sitters had assembled.

' Rudi Schneider, to whom I was introduced, is a pleasant young man of great simplicity, who speaks only his native language, German. He wore no coat or waistcoat. Among the seven sitters who arrived later were a lady of title and three university students. These young men were allowed to search Rudi, and they did their job thoroughly.

' We took our place in the circle, our gloved hands and our feet forming contact with the electrical device. Mr. Price held the medium and we joined hands with each other and, two of us, with Mr. Price. The medium was away from the cabinet.

'When the ordinary electric light was turned out there was sufficient light from the six red lamps to see every one quite distinctly. I kept my eyes wide open and my senses alert.

' In a trance, the medium made a strange, continuous noise like a saw or a horse. He panted all the time.

' An hour went by and nothing happened. Gramophone records were played occasionally—jazz tunes and general music. Then Olga, as it was claimed, came through. It was the medium's voice we heard, but she was supposed to be using his vocal organs. She spoke in German, bidding us " Good evening." I understand German and followed everything she said.

'It was suggested that an interval of ten minutes should take place to allow the control to gather force, and we adjourned to the next room for a smoke, Rudi having come out of his trance.

'I was the last to leave that séance room—wishing to have another good look round, and I was the first to return to it. Rudi was the third person to walk from the room. He seemed tired.

'After another sitting of fifty minutes, during which Olga spoke again, we had another interval, after which things began to happen. We saw the stool, on which stood the basket illuminated by phosphorous paint, move towards us. It moved in a peculiar way and then suddenly toppled over.

'Then the curtains of the cabinet flew apart and the ribbons on the curtains straightened out like flags blowing in the wind.

'We felt a fearful icy draught blowing. It was uncanny. I watched keenly for signs of trickery, but saw none.

'In the midst of all this the flex to which the electric lamp in the cabinet was fastened projected from the cabinet as stiff as a bar of iron. The lamp turned right round, and then the whole thing went back to its place.

'Immediately following these manifestations we heard a number of raps. Olga asked for a number, and one of the students suggested nine. That number of raps was then given.

'Several heavy thuds followed, as though a giant were striking a block of marble with a mallet. The extraordinary thing was that the thuds did not seem to come from the walls, the ceiling, or the floor, but from the table. They were powerful thuds, and yet they did not cause any vibration in the room, as such thuds caused by normal means would create.

'There was another interval after this.

'This was approaching midnight, after we had been sitting for a long time.

'When we re-assembled Olga said she would show us even more wonderful things, but nothing happened, and she said we had better finish the séance. Anxious to discover whether Rudi Schneider understood the principles of

conjuring I showed some palming and sleight-of-hand tricks on the stairs, but he never looked in the right place and seemed to understand nothing of the magical principle of " misdirection ".

' I am convinced that what I saw at the séance was not trickery. No group of my fellow-magicians could have produced those effects under such conditions.'

THIRTEENTH (DEMONSTRATION) SÉANCE, MONDAY, DECEMBER 23RD 1929

This séance can be summed up in two words: it was *absolutely brilliant.* It was, in some respects, the best sitting Rudi has ever given in London. We had much more light than usual, and the manifestations we witnessed were simply magnificent.

If the reader will turn to the account of the ' conversational séance ' which we had on December 17th he will see that Olga asked us to hold a ' smaller and more intimate circle ', when she said that she would give us some good phenomena. She suggested that this smaller group should meet ' after Christmas '. But the usual Monday séance on December 23rd was so near Christmas that we found ourselves with quite a small circle which we hoped would meet with Olga's approval for the special manifestations. Professor and Mrs. Pollard could not attend this séance, so Miss Baggallay and I had to control. I searched Rudi previous to the experiments. Miss Kaye was in her usual position (on other side of mosquito net) during the first portion of sitting, but Olga asked her to join the circle during the second portion. This she did (at 10.25), untying the tapes of aperture leading to the group and cabinet, standing behind and placing her hands on Mrs. Baggallay's shoulders. The entire group met at the end of the evening and prepared the official protocol. So, after 10.25 (the time when Miss Kaye left the dictaphone) the report is that which was drawn up by the sitters at the end of the experiments.

I will try to describe my impressions of this séance, but words almost fail me, and it is impossible to do justice to what we all saw at this very ' lucky thirteenth ' sitting.

Most of the best phenomena were presented in the full light of the red lamp hanging in front of the curtain opening, through

METHOD OF ELECTRICAL-CUM-TACTUAL CONTROL OF MEDIUM AND CONTROLLERS

They are in the exact position (relative to cabinet, etc.) occupied during experiments. The left hand of second controller is, of course, electrically connected with remainder of circle

which we all saw the very white delicate hand (like a woman's) steal and try to pick up the rose which Lord Charles Hope was holding under the lamp. The hand emerged from the cabinet (like a timid mouse coming out of its hole) for a distance of about eight inches, but did not get within two or three inches of Lord Charles's hand. Virtually, the hand of Lord Charles was between Rudi and the phenomenon. One thinks of these things afterwards, but it is a pity that he did not move his hand a little in order to meet the pseudopod or ' terminal '. But he did make contact later. The hand was *extraordinarily white*—much whiter than the handkerchief over which the terminal appeared, and *very much whiter* than Lord Charles's hand and the pale yellow artificial rose which lay in his palm. All the sitters commented upon this curious whiteness. All this was plainly visible under the naked red bulb. Lord Charles (who of course had the best view as his eyes were but a few inches from the ' hand ') thinks that the movement of the white terminal stopped at about three inches from his hand ; I thought it came rather nearer, but I saw it from a different angle. Like the rest of the sitters, I saw only four fingers, long and tapering, and could see no thumb. I have simulated the experiment with my own hand, and I find that the ' hand ' was visible to me for about ten seconds during emergence and withdrawal. The other sitters may have seen it for a shorter or greater period ; this would depend upon where they sat and if the emergence of the hand were hidden by any part of the folds of the curtains through which the pseudopod pushed itself.

Another striking manifestation was witnessed, *even while Lord Charles Hope was moving the table* away from the curtains : the latter did *not* stop swinging and billowing. This fact suggests all sorts of possibilities if we had the boy long enough to carry out the necessary experiments.

Another curious phenomenon was that the curtains, at one period of their movements, were formed into *steps* and appeared quite stiff, just as if they had been laid over a flight of stairs. I afterwards tried to simulate this movement with my hands and found it quite impossible to obtain even a similar effect. It was very curious. We saw something similar at the séance Mr. Goldston attended except that the curtains appeared to be pushed out by a number of spikes (Crawford's ' psychic rods ' ?). For the first time at any séance Olga asked us not

to disturb the curtains, and we suggested that we should not turn on the white light during the pause. This arrangement was carried out, the bright orange light (instead of the white) being switched on. The sitters and medium left the room in a body (Rudi first), locked the door, and returned together. This ' conservation of power ' during a pause appeared to have the desired—and promised—result.

The *pièce de résistance* of this most remarkable séance was the appearance of the feminine arm and hand, complete from elbow, which slowly emerged from between the curtains, with the basket between its fingers. The basket, *in mid-air*, had already been swept into the cabinet, and to our astonishment the basket emerged from between the curtains which parted and revealed to most of the onlookers a perfectly formed woman's arm, with hand and fingers similar to those which had nearly touched Lord Charles's hand just previously, except that the hand appeared to possess all its fingers. It is curious how one's thoughts turn to comparisons in such circumstances. I immediately likened the arm—and especially its upward movements—to a swan's neck and head, in a pose similar to that which the shadowgrapher makes when he throws the picture of a swan on his screen. The arm was faintly reminiscent of the swan-neck pseudopod which I witnessed at a séance with Willi Schneider, and which I sketched at the time. This sketch was reproduced in the *Journal, Am. S.P.R.* [1] at the time, when I remarked that the terminal ' swayed with a peculiar motion like a pendulum '. But the arm we witnessed through Rudi last night (I am writing this on December 24th) was perfectly formed, and the movement of slowly lifting the basket was a perfectly natural one. When the basket began to emerge from the curtains Lord Charles—so he informed us—was startled for a moment because he did not recognize the basket, owing to the unfamiliar position in which it was presented to the sitters. The reason why some of the sitters did not see the ' arm ' perfectly was because the ' arm ' and basket, in emerging from the curtains, pushed the *left*-hand curtain out ; those on the right of the circle naturally obtained the best view, the left-hand curtain partly obstructing the view of those on the left of the group. Actually, I believe, it was only Lord Charles (who was stooping, with his hand on the coffee table) who did not get a complete

[1] For Jan. 1926, p. 35.

view of the ' arm ', owing to his position. (He discusses this point in his ' observations '.) The sitter (Mrs. Garrett) next to Lord Charles obtained a perfect view of the arm. All the other sitters agreed that it was a perfectly-formed arm, like a woman's ; white, with fingers ; and bare from the elbow. It was a brilliant spectacle. There was some discussion as to whether the basket was *thrown* at Miss Baggallay (it hit her in the face), or whether it merely ' dropped off ' (as one observer put it) the terminal. From my perfect view of the arm, as I saw it from my position at the right of the circle, I favour the opinion that the ' arm ' tossed it towards Miss Baggallay. It then withdrew into the cabinet.

Another new manifestation which I have often experienced at the Willi séances, but less frequently at Rudi's (in Austria), and never previously in London, was the ' touchings '. I had my trouser leg tugged twice, the small of my back thumped once, and ' something ' brushed past me—almost *pushed* past me—between my chair and the bookcase (not shown on plan reproduced), against the side of which Rudi sometimes leans when coming out of trance. Miss Baggallay's leg was also touched or something brushed past it. The first time I felt the entity brush past me I said nothing, in order to see whether Olga had done it for my especial benefit, and whether she would mention the fact. She did, and I then acknowledged that I had felt the ' something ' brushing past. She then repeated the manifestation. This was at the period of the séance when a new control, *Anton*, was alleged to be present. I had never heard of Anton before.

For the first time at any London séance one of the sitters made contact with a ' limb ', ' terminal ', or ' pseudopod '—call it what we will. Lord Charles Hope was the lucky individual, and—as the protocol shows—the ' hand ' touched his while it lay on the table under the subdued light of the lamp. The ' hand ' was faintly visible, and Lord Charles stated that it patted his hand, and he *distinctly* felt the fingers.

The breezes were very cold at this séance, but, unfortunately, when the cabinet thermograph was set, the stylus was not placed in close enough contact with the chart ; consequently, the temperature was not recorded. This was very unfortunate, as I believe the graph would have shown a distinct drop.

In case the reader does not appreciate the severity of the

control under which we witnessed the above extraordinary manifestations, I must ask him to remember that during the whole of the period of the trance Rudi and I were connected with four electric light indicators which never wavered ; his wrists were held in a vice-like grip by me, and his legs were pressed close between mine ; Miss Baggallay's right hand was on our four locked hands, and *during every major phenomenon she informed the circle that she was verifying the position of all our limbs.* The phenomena were witnessed in a much better light than usual and the trance seemed deeper. Rudi was moaning and panting alternatively when Olga was not speaking to us, and half the time Rudi's head was on my chest. All the other sitters were, as usual, electrically controlled. It was a brilliant evening and the phenomena were as varied and interesting as they were brilliant. If Rudi's reputation rested on nothing more than this one séance, his mediumship was proved up to the hilt. Never, in the recorded history of any psychic, have phenomena been witnessed under such a merciless triple control of medium and before sitters of such repute.

It will be seen from the protocol that I put in a good word for Dr. William Brown, telling Olga that she must get used to whatever psychic emanation the doctor was responsible for, and that it was important that he should return to the circle. She squeezed my hand in affectionate affirmation of my wishes. Thus ended the last séance of 1929.

The following is the order of sitters at the thirteenth séance : Rudi (9) ; Harry Price, controlling (8) ; Miss Virginia Baggallay, assistant controller (7) ; Mrs. H. L. Baggallay (6) ; Mrs. Garrett (5) ; Lord Charles Hope. Miss Lucie Kaye, in white laboratory jacket with luminous armlets, behind mosquito net at dictaphone. After 10.25 Miss Kaye stood behind circle, with hands on Mrs. Baggallay's shoulders.

Here is the official protocol, partly dictaphonic, the remainder drawn up at end of séance by all the sitters :

8.37. Temperature is 51·75° Fahr. Door sealed.
8.40. White light out. Control good.
8.42. Trance has commenced. Clonic movements.
8.43. Rudi is in trance. ' *Gott zum Gruss !* ' says Olga.
8.47. Rudi's head has fallen on Mr. Price's chest. ' *Sprechen !* ' Olga says she is very satisfied with everything. She is ' drawing power '.

8.55. Lord Charles Hope says he saw the fan pinned to the curtains moving. On being questioned, Olga says, 'Yes', she did move it. She says the sitters must hold tight, and talk, *talk*. She says the talking is none too good to-night. The red light in the centre of the circle is at 60 watts, as full on as it will go.

8.59. Olga says she has now gathered enough power and wishes for ten minutes' pause. Mr. Price asks her if she has brought him a Christmas present, to which she answers, 'Yes', it is still on its way; she will deliver it herself. She says that during the pause the red light is to hang a little farther away from the curtains; the luminous ribbons are to be hung much nearer the centre of the opening; the waste-paper basket is to be placed under the table, but not over the smoked plate, and the luminous plaque is to be kept on the table with a handkerchief over it.

9.02. Rudi is normal again. Circle broken.

9.18. Temperature of the room is now 52·25° Fahr. Door sealed. Control good. White light out.

9.20. Trance has commenced. Rudi appears to have gone and his head has fallen on Mr. Price's left arm.

9.22. Rudi is in trance.

9.30. The foot control indicator light went out for a second, but was put right again immediately. Olga says the lady next to Lord Charles should keep her feet still, and Mrs. Garrett acknowledges that it was she who moved.

9.33. Olga says Lord Charles should put a handkerchief on the table; she is told that there is one there, but she does not think it is large enough, so Lord Charles breaks contact and places one of his own on the table. (This is the first time a lady's handkerchief had been placed on the table.) Control good again.

9.34. Right- and then left-hand curtains moving. The movement seems more jerky than usual, but is continuous. The curtains still moving, to and fro, rather than in and out. [Lateral movements.] Right-hand curtain suddenly billows out and swings out, half covering the table, then moving off again. Olga asks Lord Charles to move the table a little farther away from the curtains. He breaks contact and does this, but the curtains do not stop moving.

9.40. Olga asks Lord Charles to hold the little artificial rose

he brought for her in his hand under the red light. Both curtains are still moving. The sitters talk hard for a few seconds, and then Olga says the power for materialization is still a little bit too weak and we must be patient.

9.42. Mrs. and Miss Baggallay both see a white pseudopod reaching out from the opening in the curtains. A perfectly white, well-formed hand has issued from the cabinet, but did not reach out far enough to touch Lord Charles's hand or the rose. It was a lady's hand, but appeared to have but four fingers. None of the sitters saw the thumb. Olga says the materialization power has again become a little weak. The curtains are still on the move. They appear to be shaken from the bottom and have been over and over again drawn across each other.

9.52. Olga asks for another ten minutes' pause. The power is gathering again strongly now, but she must rest for a few minutes; she says she will begin work again immediately after the pause. She says it would be better not to open the cabinet curtains during the pause, and on its being suggested, says it would be still better only to turn on the orange light during the pause, so that no white light should disturb the power in the cabinet, which is now strong.

9.55. Rudi's head is on Mr. Price's chest.

9.56. Rudi is normal. Orange light turned on to about 40 watts, and the sitters lock the door after leaving the séance room.

10.15. Door sealed. White light out. Temperature 52·5° Fahr. Control good.

10.20. Trance has commenced. Clonic movements. Rudi appears to be going into trance very easily.

10.21. Rudi is in trance. '*Gott zum Gruss!*' Olga asks for the entire circle to move a little closer together and nearer the cabinet. This is done, but Lord Charles can now no longer reach the metal plate necessary for the foot control. But Olga says it does not matter. All other sitters controlled as usual.

10.25. Lord Charles is to put the waste-paper basket on the table over the rose. Table moved slightly towards Mrs. Baggallay. Basket moved along the table and knocked the small hand-bell off on to the floor. Curtains moving simultaneously; then the basket rocked with a rotary

movement, then it was picked up slowly and raised, turned over in the air with the mouth of the basket towards the sitters. Then it was tossed towards Miss Baggallay; at the same time the curtains were billowing out, and on their return journey, while the basket was still in mid-air, the basket was swept into the cabinet and the curtains closed over it. Curtains moving all the time. Curtains fluttering. The basket slowly pushed out of curtain opening at the same time as it was slowly raised, and most sitters saw distinctly a feminine arm, complete from elbow, including hand and fingers, which were holding the basket. The basket was then thrown and hit Miss Baggallay in the face. All this while the red light was turned on full. Olga then asked for the light to be slightly lowered, which was done. Lord Charles had been holding his hand under the red light for some time, and he distinctly felt fingers tapping on his hand. Then Lord Charles, at his own request, placed his head on the table with the hope that his hair would be pulled. Olga could not manage that. Curtains moving. Lord Charles then wanted to find the rose, which must have been swept off the table with the waste-paper basket, but Olga said it was somewhere in the cabinet, and that he would never be able to find it without too much disturbance. As a matter of fact, after the séance it was found under the basket. During the latter part of the séance something brushed past Miss Baggallay's leg; previously Mr. Price's trouser-leg had been pulled twice, his shoulder and back had been thumped, and something brushed past his right side twice. Olga volunteered the information that a friend of hers, called Anton, had arrived to assist her, and she asked Mr. Price if he had felt anything (before he had recorded the fact). At 11.30 Rudi suddenly ceased the heavy breathing for a few seconds, and then, on resuming, Olga said she had been called away for at least an hour, and that she did not think the power would be strong enough after that time to make it worth our while waiting. She said she was very sorry to have to go, but it could not be helped. Olga was then informed by Mr. Price that we wished to have Dr. William Brown back in the circle and trusted that she would then produce good phenomena; she said she would. She said '*Auf wiedersehen*!' till

after Christmas, and wished us peace and good will; she also said that she would like the identical sitters to come again, and this was arranged for the end of January. The sitters wished her peace and happiness, and she thanked them. Circle broken.

The notes after 10.25 p.m. were collated by all the sitters after the séance was over, as Miss Kaye had, at Olga's request, been standing behind the circle, with her hands on Mrs. Baggallay's shoulders after that time.

(Signed) LUCIE KAYE

FOURTEENTH (SPECIAL) SÉANCE, MONDAY, DECEMBER 30TH 1929

I remarked at the conclusion of my notes of the thirteenth séance that it was the last one to be held during 1929. But 'man proposes', etc.

To-day (December 30th) we had a message from the manager of the Fortune Theatre, London, asking us if we would allow the cast of *The Last Enemy* (a new psychic play) to view the National Laboratory. Of course we consented.

Mr. Frank Harvey, the author of the play, and a number of actors in the cast duly arrived this afternoon and were much interested in what they saw. Then Rudi happened to come in, and the suggestion was made that we should hold a séance. It was all very impromptu and informal, and, as Rudi had no objection, we adjourned to the séance room and commenced the first *afternoon* sitting I have ever had with either of the Schneider boys.

The séance was very successful, although it lasted only an hour. Everything was carried out exactly as if it had been one of our most important experiments. During the first session I told Olga the circumstances of our sudden decision to hold a séance, and asked her to do her best. I also informed her that I had to leave at 4.30 in order to catch my usual train home. She promised to give us some good phenomena.

The sitters first searched the room, cabinet, etc., and then the electrical control system was explained to them; they were much interested. Then I searched Rudi in their presence; then he donned the pyjama jacket, the sitters took their places, and the séance commenced.

We witnessed some exceedingly good phenomena (which came very quickly) during the second (and last) session. The curtains billowed right over our heads and then for about three or four minutes a curious bulge-like effect was noticed. My neighbour said it looked as if a balloon had been suddenly inflated on the other side of the curtains. This effect I have witnessed frequently in Braunau, but seldom in London.

Then came the ' touchings '. My ankle was ' pinched ' (if I can thus describe it) twice, and Miss Mars' leg was pinched once.

Apart from the curtains billowing (usually the first signs of good phenomena) one of the most striking manifestations we witnessed was the twanging of the zither, which was placed on top of the waste-paper basket, which stood on the table in front of curtain opening. For some seconds, during a lull in the conversation, several strings of the zither were twanged, and one of the sitters (Mr. Frank Lawton) thought some attempt was made at playing a tune. I should add that the red lamp over basket and table was half on (i.e. 30 watts) during the *whole* of this séance, and the dictaphonic protocol will show that it was never touched during the sitting. After the manifestation upon the zither, the waste-paper basket was lifted *from* the table *at the same time* as the zither was gently lifted *to* the floor. The placing of the zither on the floor was done so gently that no one *heard* it deposited though the zither is made of wood and the floor is covered with a hard cork carpet. But the movements of the zither and the basket were followed distinctly as both are luminous and the red lamp shed its rays upon both objects, though there was not enough light to see *what* was moving them. If a terminal, it must have been a dark one, as I am sure we should have seen a white pseudopod such as we witnessed at the last sitting.

After the basket was picked up—and thrown down—the table was violently pushed over, and then two series of raps—with perhaps a minute's pause between each series—were rained upon the fallen table. During the whole of these phenomena Miss Marjorie Mars, the second controller, was telling the circle that she verified the position of all our eight limbs, and one of the party was told off to watch the indicators. The lights never wavered.

Soon after the above phenomena the hand-bell rang. But before the bell rang the basket was picked up (it was near the end of circle *farthest* from the medium) slowly and it just as

slowly rose into the air, at the same time as it was drawn towards the curtain opening. Then it was thrown down.

Every sitter felt the usual cool breezes, and several remarked how cold their extremities had become. The cabinet thermograph showed a steady rise during the hour the séance lasted.

It was a novel experience for all of the cast of *The Last Enemy*, and they enjoyed it thoroughly. Not one of the sitters had previously attended a séance, and all were much impressed and made a great fuss of Rudi. It was rather a novelty to us, too—it was so very informal.

The following is the order and names of sitters : Rudi (9) ; Mr. Harry Price, first controller (8) ; Mr. Frank Lawton, second controller (7) ; Miss Marjorie Mars (6) ; Mr. Laurence Olivier (5) ; Mr. Nicholas Hannen (4) ; Mr. O. B. Clarence (3) ; Mr. Carl Harbord (2) ; Mr. Frank Harvey, controlling installation (1). Miss Kaye, white coat and luminous armlets, other side of sealed mosquito net, at dictaphone. Here is the dictaphonic protocol :

3.10. Door sealed. White light out. Control good. Red light at 30 watts. Temperature, 62·75° Fahr.
3.14. Trance has commenced. Tremors.
3.15. Rudi is in trance. *' Gott zum Gruss ! '*
3.20. Miss Kaye tells Olga that some of the sitters will not be able to stay more than about an hour, and hopes she will be able to manage something before that. Olga says she cannot stay long either ; the power does not seem too strong but she thinks it will be all right.
3.31. Olga asks for ten minutes' pause. Mr. Lawton and Miss Mars are to change places, as she would like Miss Mars sitting nearer to her ; Olga thinks she has good power. She says everything will be all right.
3.34. Rudi is normal again.
3.43. White light out. Control good. Door sealed.
3.46. Trance has commenced. Tremors.
3.47. Rudi is in trance. *' Gott zum Gruss ! '*
3.49. Olga asks the sitter at the end of the circle to lower the six rheostat lights. Mr. Harvey breaks to do so, and immediately joins up again. Olga says, ' Thank you. *Sprechen ! '* Curtains moving. Curtains suddenly billowed right out, very suddenly. Mr. Price's left leg is touched three

times and Miss Mars' right leg once. Right-hand curtains swing right out again. Both curtains blowing right out violently. The movement appears to be even much more energetic than usual. Zither strings played several times.

4.05. Waste-paper basket moving. Curtains out again. Olga says keep up talking, but not quite so loudly, please. Basket picked up and thrown down.

4.06. Waste-paper basket slowly and very evenly lifts to a height of about six feet, remains suspended for a second or two and the curtains blow right out and knock the basket towards the sitters. It falls to the ground. Curtains blow out very violently, right up to the ceiling seemingly, and in falling back brush against the sitters' heads. Olga says Miss Mars has very good power. Miss Mars' right leg appears to be on a nerve, and she cannot keep it still. Olga says, 'Sh-sh', and as we listen the table falls over with a crash. It is then heard to rap fifteen times. Rudi's head has fallen forward on to Mr. Price's chest. Hand-bell rings.

4.14. Olga says she does not want to tire anybody, and thinks that will be enough for to-day. 'Has it pleased everybody?' The sitters all say, 'Yes', and thank her very much. She says she will be with us again on Thursday. '*Auf wiedersehen.*'

4.15. Olga appears to have gone.

4.16. Rudi is normal again. Circle broken.

(Signed) LUCIE KAYE

December 31*st* 1929

In a Press interview to-day Miss Mars said [1] that she was so affected by the phenomena that she was 'impressed to the point of being frightened'.

Mr. Frank Lawton, the young actor who leapt into prominence as 'Young Woodley', also gave his impressions to the Press, and I make no apology for reproducing what he says. It is important that we should publish the sitters' reactions to the Schneider mediumship, irrespective of the profession of the observer. Some allowance must be made for 'Young Woodley's' youthful enthusiasm and the novelty of it all. This is what Mr. Frank Lawton says: [2]

[1] *Daily Mail*, Dec. 31st 1929.

[2] 'Young Woodley At a Séance; His Eerie Experience with Rudi Schneider', *Star*, Dec. 31st 1929.

'Frank Lawton, the young actor of "Young Woodley" fame, has become a serious student of spiritualism and psychic research.

'His views on the Hereafter have been influenced by the spirit play in which he is now taking a part, and yesterday he attended his séance at the National Laboratory of Psychical Research at South Kensington, where Rudi Schneider, the Austrian motor mechanic and reputed to be the greatest male physical medium in the world, is undergoing a series of tests. . . .

'Until yesterday Mr. Lawton had never been to a spiritualist or psychic séance, and when he was invited to see Rudi Schneider exhibit his psychic powers to the actors and actresses playing in *The Last Enemy*, a spirit play at the Fortune Theatre, Young Woodley thought he was going to hear all about his past and future.

'"I have never been so scared in all my life, but it was jolly impressive," Mr. Lawton stammered, as he tried to put his experiences into words.

'"It's so jolly hard to know what to think of it, you know, but I will tell you just what happened.

'"There were seven of us in the magic circle, and at the first sitting I held the hand of Rudi Schneider on one side and Miss Marjorie Mars on the other.

'"We were given a pair of funny gloves—sort of metal mittens, you know—gloves with metal tips, and we had to place our feet on a metal plate fixed on the floor just in front of our chairs.

'"This is the fraud-proof control, and if we released either a foot or a hand we were betrayed by a red light on the wall.

'"We all joined hands, and then the lights went out, and we saw numerous objects dotted about the room—a wooden stool, a basket, a zither, and other things, all streaked with some sort of paint to illuminate them.

'"We were told to make as much noise as we liked, but it was too eerie to talk much, as we waited for Rudi to go into a trance.

'"We waited about a quarter of an hour, but nothing happened, so Rudi had another shot. So we all settled down for another wait for something to happen. We waited half an hour this time, and then—well, things did begin to happen.

' " The basket started to jump about on its own, and then the curtains were chucked about, and the stool was hurled across the room.

' " Marjorie Mars shrieked when these phenomena began to happen, and I was a bit scared myself, so we gripped hands a bit harder.

' " I think we would have got the wind up really seriously if we had not been told that Rudi never hits any one with the stool and other stuff.

' " Miss Mars was then asked by Olga, Rudi's trance personality, to change places with me, and when she held Rudi's hand, more things started jumping about, and a zither began to play. And then Rudi came out of his trance, and we all gasped with relief.

" It was all very impressive, but I was still sceptical, because we were told that when Rudi went into a trance some extraordinary force got to work, and Rudi did all these things subconsciously.

' " What the force really is nobody has yet discovered, and so there is no real explanation to offer for such phenomena. . . ."

' Mr. Lawton admitted he was greatly impressed by the séance, but he could give no explanation of the phenomena.

' " I dunno what to think, you know," he concluded. " What I mean to say is, well, there must be something in it, don't you think ? " '

January 2nd 1930

I have now received from Dr. Eugène Osty, the Director of the Institut Métapsychique Internationale, Paris, the report—or rather impressions—of the two séances for which he and Dr. David Efron travelled specially from the French capital. Dr. Osty's report is exactly the sort of thing I should have written myself, had I been invited to attend, as visitor, some experiments with a medium with whom I had never previously sat. In a covering letter (dated December 30th 1929) Dr. Osty emphasizes the fact that the phenomena, Rudi, the electrical control, and our general arrangements impressed him very much. He hopes that Rudi can arrange to visit Paris, and that some photographs of the pseudopods, etc., will be obtained. His infra-red installation will be completed by the end of January 1930.

DR. OSTY'S REPORT OF THE EIGHTH AND NINTH SÉANCES

By invitation of Mr. Harry Price, Director of the National Laboratory of Psychical Research, London, I was present at two séances at that address on the 9th and 12th of December 1929 given by the medium, Rudi Schneider.

What I am going to say about these does not represent an exact and detailed report of the séances at which I was present, but rather my principal observations, which I set down in writing afterwards.

The *conditions* under which the séances took place seemed to me of such a nature as to exclude the explanation of fraud on the part of the medium or of any assistant.

All the circle (whose hands were clad in gloves made, in part, of wire tissue) formed, by the contact of their hands, an electric circuit, the closing of which was indicated by an illuminated lamp on a six-lamp board hooked to the wall near the ceiling. I was able to test on several occasions that this lamp went out as soon as I stopped pressing the palm of one or other of my gloved hands against that of one of my neighbour's.

The feet of the company were similarly covered with electrically conducting socks, which, by contact with plates fixed on the floor, made a closed electric circuit checked by an illuminated lamp. As soon as any one relaxed contact with the plate, or with the foot of a neighbour, the control-lamp went out.

The medium, Rudi Schneider, similarly clad in gloves and socks, had each hand and each foot controlled by an illuminated red lamp.

Thus four lamps were controlling the medium's hands and feet ; one lamp was controlling contact by the feet of the company with the ground plates and with each other ; and one lamp controlled the contact of all their hands.

Every time I tried to check the control by releasing contact with hand or foot the signal-lamp went out.

Beyond this automatic electric check the medium had both hands held by the hands of a controller, and both legs held between the two legs of the same controller, who in the first sitting was Mr. Harry Price and in the second Professor A. F. C. Pollard.

One single person was outside of the electric circuit : Miss Kaye, the secretary of the National Laboratory, charged with recording the incidents of the séance by dictaphone.

Miss Kaye was separated from the company and medium by a large white gauze veil stretched from the ceiling to the floor and from wall to wall, and cutting the room in two parts. Part of the edge of this veil left free to permit passing into the portion reserved for the séances (there being no other exit) was in contact with the wall, and was fastened with tapes and small bells with the object of disclosing any passing during the séance. Miss Kaye had her forearms covered with luminous ribbons, which made her visible in the darkness.

In the angle of the wall two hanging curtains formed the traditional cabinet, their edges being silhouetted by luminous ribbons.

In front of the curtains was placed a small, low table on which was a basket picked out with luminous paint, a bell, and a small stringed instrument.

At about five centimetres above the little table hung a red electric lamp, which was lit from time to time.

The séance took place practically in darkness, in the sense that the eyes could not detect how the phenomena were effected but, thanks to the luminous paint and ribbons, could see the phenomena.

Thus, in the darkness before the manifestations took place, the eyes of the assembly saw the six red lamps of the electrical control high up on the wall near the ceiling ; the dim red glow of the lamp over the little table ; the luminous silhouette of the wicker basket ; the luminous outline of the curtains of the black cabinet. Beyond that, darkness.

The medium, Rudi Schneider, was seated about one metre [four feet eleven inches from Rudi's right foot to cabinet opening] from the curtains of the black cabinet and the objects in front of them. The sitters were disposed in an arc before the black cabinet, about one and a half metres distant from it.

Phenomena Observed

1. *Séance on December 9th* 1929

This séance lasted from about 9 p.m. to midnight, being divided into four trances, if one can thus describe them, separated by fifteen-minute intervals of rest for Rudi Schneider,

who, on coming out of trance, went into an adjoining room with some of the sitters. During these periods of rest I did not leave the séance room.

During the first trance : no phenomena.

During the second trance, after a period, which I estimate at fifteen minutes, the two curtains of the cabinet began to move a little ; then suddenly they were projected forward as though by a sudden violent breeze. At the same time I heard the fall of the small table and the objects on it.

During these phenomena—movements, then a sudden pushing of the curtains—which lasted a few seconds, my eyes were twice lifted to the electrical control board, the six lamps of which were burning.

In the third trance there were slight movements of the curtains. Rudi Schneider (in his Olga personification) said he would try to produce luminous phenomena. Nothing happened. A period of rest.

During the fourth trance the curtains were suddenly blown forward in gusts. The sound of the table and its objects falling down could be heard. Rudi soon came out of trance. Lights were turned up. The table and its objects were found inside the cabinet, overturned.

2. *Séance on December 12th* 1929

In the séance of December 9th I had been seated beside Mr. Harry Price, who was holding Rudi Schneider. In this latter séance Professor Pollard acted as controller, and I took my place in the centre of the company, right in front of the middle of the black cabinet, the medium being placed at the extreme right of the circle.

On my left was Docteur-en-Philosophie Efron of Buenos Aires University, who had come from Paris with me especially to take part in the National Laboratory séances.

It was arranged between us that we should each undertake separate duties, he to keep unceasing watch on the lamp-board, while I paid exclusive attention to the phenomena ; a sudden tightening of my hand-clasp was to signal to him the beginning of any notable phenomenon ; in this way he would be able to note whether or not the phenomenon had been preceded by the extinction of a control-lamp.

This séance consisted of three trances. First trance : no phenomena.

THE NATIONAL LABORATORY OF PSYCHICAL RESEARCH

A corner of the Séance Room, showing Cabinet, etc.

Second trance : no phenomena.

Third trance : at one moment I saw the luminous basket moving on the table, and gave the prearranged signal to M. Efron. The basket oscillated on its base about ten times. One could hear the small table grating on the floor while the luminous basket, which it supported, came nearer ; suddenly there was a loud noise of falling, and the basket was thrown to the ground at my feet.

The Olga personification said, through Rudi Schneider, that although there was not much power she would try to give a materialization. Nothing happened. A quarter of an hour after the subject came out of trance. The séance was finished.

Dr. Efron then told me that his eyes had been fixed ceaselessly on the control-board, but he had observed no extinction of any lamp before or during the phenomena.

My remaining impressions of the two séances may be summed up thus : I cannot imagine how Rudi Schneider could have been able to produce the aforesaid phenomena by fraud, having at the same time his four limbs controlled, both electrically and by a person impeding all his movements. Furthermore, the persons present were all English people known to Mr. Price, and who had come, like M. Efron and myself, to form an opinion ; I estimate that there is small chance that any among these would have been the fraudulent author of the phenomena. In any case, those present at the séances of the 9th and 12th December were not the same people, except Lord Charles Hope, while the phenomena did not alter in type. If I add to this that they were all submitted to the automatic control of the electric current, the risks from this source of fraud seem so remote that there arises in my mind a *feeling of confidence* in the genuineness of the phenomena which I shall retain until my confidence is proved to be ill-founded.

(Signed) E. Osty

On this day (January 2nd 1930) we also received a letter from Dr. William Brown in answer to our invitation to rejoin the circle. The reader will remember that we spoke to Olga (at thirteenth séance) about it, insisting that the doctor should return. Olga at once assented.

Dr. Brown in his letter [1] states that he would like to have

[1] To Miss Kaye, dated Jan. 2nd and received the same day.

further experiments, unless it is more important that other scientists (who have *not* seen the phenomena) should be present. He says: 'At the first sitting I saw interesting phenomena, and I feel now these rewarded me for my time spent. . . . It is a pity Rudi is giving up sitting permanently, but one can't blame him. You certainly have been getting wonderful results under stringent conditions.' It is a fact that after the termination of our experiments Rudi will not sit again (except perhaps in Paris in April), as he wants to devote himself to his career—just as Willi Schneider is doing.

FIFTEENTH (DEMONSTRATION) SÉANCE, THURSDAY, JANUARY 2ND 1930

If the reader will turn back to the official protocol of the thirteenth séance he will see that Olga said she would like the 'identical sitters' to meet some time, and she implied that she would then do something really wonderful. It was arranged to meet on January 2nd 1930.

If I described the thirteenth séance as 'absolutely brilliant' I really do not know what to call the fifteenth—in many ways it was the most extraordinary séance I have had with either of the Schneider boys.

We made several novel variations in the circle formation. Firstly, Lord Charles Hope controlled, with Miss Virginia Baggallay assisting. Lord Charles had never previously controlled. Secondly, I sat at the extreme left of the circle (farthest from the medium) looking after the electrical installation; this is a place I had not previously occupied. Thirdly, it was a very small circle—six persons only, including the medium. I have come to the conclusion that small circles are advantageous to the production of phenomena. I searched Rudi immediately before the séance; he then put on my pyjama jacket.

There were also 'innovations' on the part of Olga. She insisted upon each member of the group singing a verse of a song—almost as difficult (for some of us) as producing a phenomenon! But we obliged—in three languages!

Another notable feature of the observed phenomena was the *almost continual* movement of the curtains. First one, then the other (they are hung separately), moved, shook, or billowed

out. For *ten minutes* the curtain opposite me (one farthest from the medium) appeared as if an inflated balloon were causing it to bulge—it remained quite stationary (and was commented upon by every sitter) except that Lord Charles thought it rather increased in size. It then gradually subsided.

Just as at the thirteenth sitting the objects (flap contact-maker, curtains, etc.) in front of curtain opening or on table continued moving even during the period that Lord Charles or I had to break control in order to adjust rheostats or replace fallen objects. Another feature of this séance was that the table kept hopping about—or was boldly pushed—during almost the entire period that Rudi was in trance.

It was rather amusing—and a little pathetic—to see how very solicitous Olga was on my behalf. As it was the first time I had been at the extreme left end of the arc she was so *afraid* I should miss something. The left of the curtain opening is not a very good place to witness the manifestations. So Olga kept exhorting me to *watch closely* the curtain opening. I was well rewarded for my vigil. In fact, I am egotistical enough to think that some of the phenomena was produced for my especial benefit.

After one admonition to ' watch ', a tubular mass about the size of a man's thigh, roughly rounded in shape, and (as I think) of a pale chocolate colour, pushed itself out of the curtain opening, near *or on* the ground and (apparently) pushed the table over. This pseudopod was witnessed by Mrs. Garrett (my neighbour) and me. The table obstructed the view of the other sitters. We watched it for perhaps three minutes and discussed the colour of it while it was still visible. Mrs. Garrett thought it was *slightly* luminous, but I think that was only the rays of the red light reflected from the rather shiny surface of the ' terminal '. If the reader can imagine the misshapen leg of a coloured person being pushed out of the curtain opening, thigh first, that is exactly what it reminded me of. I could not see the end of the terminal that was pushing the table as that was outside the area of light shed by the lamp. Neither could we see the portion of the pseudopod inside the cabinet, though the rays from the luminous markings of the basket (painted with real bromide of radium paint and *permanently* luminous) added quite perceptibly to the illumination of the ' terminal '. I see that in the protocol Miss Kaye has called the mass a ' tube ', and it certainly did suggest a tubular formation, but

we have no evidence that it *was* a tube. I am very sorry it was not white—it would then have been even more impressive.

Another novelty was the *suspension* of Lord Charles Hope's artificial yellow rose (that the little white ' hand ' tried to pick up during the thirteenth séance) in the waste-paper basket. That same day I had put about twenty dabs of bromide of radium paint upon the leaves, petals, and stalk, and while the chocolate-coloured ' terminal ' was rocking the table, on which was the inverted basket, the luminous flower rose and for some seconds remained *suspended in the interior of the basket.* While we were still gazing at this I remarked to Mrs. Garrett that it reminded me of a bird in a cage, and the simile is a good one. What made the rose rise ? Is it possible that a long, thin offshoot or sucker from the mass below found its way between the interstices of the wicker basket and elevated the artificial flower ? That is a reasonable hypothesis.

The next manifestation was brilliant. *Again* an arm, white, and more fully formed than the chocolate ' leg ', appeared through the opening, at about the height of the table (sixteen inches high), seized the basket, knocked it five times against Mrs. Baggallay's leg, threw it down, and withdrew into the cabinet. Olga then asked Lord Charles how many knocks he would like made on the table. He said five, and the table was bumped (that aptly describes it) five times on the ground, very deliberately.

An entirely novel experience to me was Olga's asking a sitter to *mentally* suggest a number which she would reveal by the same number of knocks. Miss Kaye was selected because her knowledge of the boy's mother-tongue makes it easy for her to understand the whispered instructions, almost hissed out in sibilant German between the pantings of the entranced medium. I think it was sheer guesswork on the part of the the trance personality that Olga even attempted this ' mental ' manifestation. Of course Miss Kaye was on the other side of the mosquito net, but that does not prevent her conversing with the medium.

After the ' telepathic ' experiment we witnessed still another pseudopod, which emerged from the curtain opening. We all saw it. It was rather like a triangular leg and a foot, quite white. It remained for about ten seconds and slowly withdrew into the cabinet. That phenomenon ended a most extraordinary session.

After the pause we had the singing competition, and I am sure Lord Charles Hope won ! His little French *chansonnette* quite captivated Olga, who rewarded him by squeezing his hand in grateful approval. I thought it highly undesirable to reintroduce Olga's theme song, ' O Katharina ! ' but I risked it.

When the singing was over the curtain opposite me began to bulge, and remained in that position for a considerable time. Then something tugged the sock of my right leg just above my shoe. A minute or so later something knocked against my chair, but Olga disclaimed all responsibility ! The ' knock ' was more of a jolt, and did not seem to me to be intentional, but an accident, as Olga suggested.

Again (at midnight) a pseudopod ! This time it was a small hand, part of which was not visible although we watched it for several minutes. It rose slowly, and at one time I thought it would touch me. Every sitter saw this phenomenon except Lord Charles Hope, whose position as controller precluded his watching the ' hand ', which appeared first behind the basket ; and, as it rose, it travelled in an anti-clockwise direction until it came to rest on our side of the table, over which it remained for about a minute. It then disappeared into the shadow of the cabinet.

The last phenomenon was wonderful, and represented a positive ' answer ' to a direct request for a certain phenomenon. Lord Charles Hope asked Olga if she would play the zither, and after a little hesitation she said she would try and play in time with the gramophone. But the record Miss Kaye put on displeased her ! But immediately the machine ceased a little white hand crept out from between the curtains and commenced twanging the strings of the zither, which is dotted with luminous paint. Several chords were heard several times, the chords getting fainter each time, simultaneously with the breathing (i.e. the intensity of the trance) of the medium. The hand disappeared a fraction of a second before the table was violently thrown down. The ' crash ' ended a wonderful evening. No one was talking during the playing of the zither.

When the white light was turned on we pulled the curtains back and thoroughly examined the walls and floor of the cabinet, but could find no trace of anything except some small markings on the smoked card of the contact-maker. The ' touchings ' must have been very light and gentle as the flap was not depressed sufficiently to make contact and so ring the

bell. Unfortunately, we have not yet succeeded in finding a perfect substance with which to sprinkle the floor and take impressions of any object (such as a terminal) which might come in contact with it. The temperature of the cabinet showed a slight rise.

We did not talk nearly so much or so loudly as usual during this séance, and the music was conspicuous by its absence—the gramophone was played but for a few seconds.

The incident of the box of matches is curious. I am writing this report on the day following (January 3rd 1930) the séance and I have not yet discovered the owner of the match-box, which contains *nine spent matches*. We are not, of course, accepting this incident as a phenomenon—we merely record it.

It will be noticed that the dictaphonic protocol is much longer than usual owing to the many manifestations and incidents which occurred at this fifteenth séance. Miss Kaye was kept very busy in her netted portion of the séance room. Besides being the longest, I think it is also the most interesting. To the person who was *not* present the account of this séance reads like a romance, but the incidents were witnessed by six persons ; they were recorded at the moment of occurrence, and the phenomena happened under conditions of control which defy valid criticism—conditions which automatically ruled out accidental movements of the objects, malobservation, or conscious or subconscious fraud.

The sitters sat in the following order : Rudi (9) ; Lord Charles Hope, controlling (8) ; Miss Virginia Baggallay, second controller (7) ; Mrs. H. L. Baggallay (6) ; Mrs. E. Garrett (5) ; Mr. Harry Price, controlling electrical installation (4). Miss Lucie Kaye, in white jacket with luminous armlets, behind sealed mosquito net, at dictaphone. Here is the dictaphonic protocol :

8.51. Temperature 54·8° Fahr. Door sealed. White light out. Red light on, 30 watts. Control good.
8.55. Trance has commenced. Tremors.
8.56. Rudi is in trance. ' *Gott zum Gruss*, Olga ! '
8.58. Olga says the power is rather weak, and we will have to have a little patience. Lord Charles asks her if she minds his controlling her instead of Mr. Price, and she emphatically says, ' No ' ; he is to stay where he is. Medium's head on Lord Charles's hands.

9.12. Olga says she had now gathered together the power she needs and she would like ten minutes' pause, and would be glad if we would let as little light into the room as possible.

9.14. Rudi is normal again.

9.29. The white light has not been on during the pause, only the orange. Control good. Door sealed.

9.33. Trance has commenced. Tremors.

9.35. Rudi is in trance. *'Gott zum Gruss!'*

9.38. Left-hand curtain first, and then the right-hand curtain, moved.

9.51. Both curtains moving well.

9.56. Curtains keeping up a more or less continuous movement. Olga asks for the zither to be placed underneath the table, with the flap bell-box next to it on the sitter's side. Mr. Price to break contact and do this. He does, and immediately joins up again. The curtains were both moving before Mr. Price had time to get back to his chair, and the bell-box made three little jumps towards him.

10.00. The table is moving away from the cabinet in little jerks. Olga says Mr. Price is to watch the opening in the curtains well; she says the power is not quite strong enough to get the materialization very near the red light, so the sitters will have to watch carefully.

10.07. Olga repeats that Mr. Price is to watch carefully. Table jumped. Mr. Price and Mrs. Garrett see a pale-coloured 'tube' or pseudopod emerge from the curtain opening and stretch out towards the table. Apparently this force was responsible for the movement of the table.

10.10. The artificial rose, painted luminous, and lying on the table underneath the waste-paper basket, is seen to be suspended inside the basket for some seconds. Left-hand curtain moving and now the right-hand curtain, too; and now an arm is seen to appear from the opening and, reaching out towards the waste-paper basket, knocks it off the table towards the sitters; but, before falling to the ground, the basket knocks Mrs. Baggallay's knee five times. Curtains moving. Olga asks Lord Charles Hope to say how many times she is to knock. He suggests five times. The knocks come distinctly and slowly, and are made apparently by lifting the table at the corner nearest the cabinet and letting it fall back to the floor; each knock seemed a very slightly duplicated knock, as though the

table rocked itself back to position. The luminous rose, which is still on the table, was seen to move slightly with each knock. Olga says Miss Kaye can mentally ask for a certain number of knocks. She thinks of five, but Olga knocks only three times. Then Olga says she can ask for a number aloud, and she says three ; Olga says she hasn't enough power for so much, and Miss Kaye suggests two ; we wait perhaps ten seconds and then the table gives two mighty knocks and falls over with a terrific crash towards Mr. Price on the left-hand side of the curtains. The table is now out of sight. Miss Kaye immediately says she seems to see something moving in the corner where the table lies, and again the table goes over. It is impossible to see which way up it is lying. As the table went over after the two knocks, the curtains flew apart and a large mass, seemingly triangular in shape, and quite white as to colour, was seen close to the floor at the curtain opening. Most of the sitters immediately took it for a foot and a leg up to the knee, and that is roughly the shape of it.

10.23. Olga asks for another ten-minute pause. No one, she says, is to go into the cabinet, and it would be better not to turn on more light than absolutely necessary. The table is to be stood in front of the opening again, with the waste-paper basket under it and the zither and the rose on it.

10.24. Olga says, '*Auf wiedersehen*', and then the sitters see the curtains both moving again, and Olga explains that she is still there.

10.26. Rudi is normal again. No lights whatever are being turned on. The door is opened, and the sitters retire to the adjoining Laboratory, locking the séance room door after them.

10.47. Door sealed. Control good. Table has been arranged as suggested. Lights have not been turned on.

10.50. Trance has commenced. Tremors.

10.52. '*Gott zum Gruss*, Olga ! '

11.05. Olga says as she has done a certain amount of good work during the evening she would now like the sitters to do likewise. They each of them shall sing a verse of any song they like ; Mr. Price is to begin, and each must sing absolutely solo. Loud murmurs of protest, but Olga is adamant. Mr. Price starts off with ' O Katharina ! '

after a discussion as to the advisability of reintroducing this theme. Olga seems to like his singing, and sways to and fro in time with the rhythm. Mrs. Garrett then has difficulty in thinking of a song, but renders three lines of ' Rule Britannia ', and Olga tells her to ' *Stop*, it is enough ! ' Mrs. Baggallay sings her a little German song, ' In Lauterbach hab' ich mein Strumpf verloren ' ; Olga seems to like this one. She says, ' Thank you.' Then Miss Baggallay sings ' Way Down upon the Swanee River '. Olga likes that too. Lord Charles gives her ' Au Claire de la Lune ', which she also likes, and Miss Kaye does her best with ' O Tannenbaum '. Curtains moving as if in thanks.

11.25. Olga asks for the centre light to be lowered. This is done [by Lord Charles Hope who then resumes control].

11.40. Curtains moving. The left-hand curtain is moving very well to-night. The left curtain appears to be bulging slightly, as though some one were standing behind it.

11.45. Curtain bulging slightly more. Mr. Price says some one has touched his ankle. It felt as though his sock had been tugged by two fingers. Curtains moving well. Olga says we can slightly raise the light again. Curtains moving. The bell-box moved. Mr. Price says something knocked against his chair. Olga says it was not she, but she says the power is not very easy to concentrate, and it is possible that in dispersing it may have knocked the chair. It is evidently sufficiently solid.

11.55. Olga says she would rather we lowered the light again ; it is easier for her. She says she has to drag the power from us to-night ; that is why things are taking so long. But the power is quite good. The medium has groaned a good deal to-night ; this always appears to accompany the materializations.

12.00. Olga says Mr. Price is to watch very carefully. She is going to try to materialize a pseudopod in the opening of the curtain and low down, near the floor ; it should gradually grow upwards, and she will then try to grow a hand on to it. We all applaud her. The talking continues for a few minutes, and then Mr. Price and Mrs. Garrett say they see a partly formed hand near the floor, which appears to be slowly moving towards Mr. Price. They say it seems to be growing, there are now four fingers visible ; it is still on the move, now slightly rising. Olga

keeps asking if all the sitters can see it. Mrs. Baggallay says, ' Yes ', she can now, too. Also Miss Baggallay. Lord Charles Hope cannot yet, as the table is more or less between him and where the other sitters say it is. The hand now rising to the table level and over the table. At one time, when it first appeared, Mr. Price and Mrs. Garrett could see it only between the network of the waste-paper basket. The hand has remained visible for at least five *minutes*.

12.07. Olga asks if we are pleased. We all say, ' Yes, very much so ', and thank her for working so hard. The breathing has been very steady and strong, and she certainly appears to have made a very great effort. Olga asks for leave to rest the medium for a few minutes, and the circle talk quietly. Olga then says that the power is gradually getting weaker, and she would like to make the remaining few sittings as successful as possible. She says it would be a good idea to have at least one person present at each of the remaining sittings who can really help her. Mr. Price, Mrs. Baggallay, and Lord Charles Hope she approves of as good sitters, and says that she would also like to see Miss Mars again. Olga now says she will try to play the zither as we seem to want her to ; Mr. Price is to place it on the table without the rose on it, and she wants a little quiet music. The music she stops at once, because she doesn't approve of the piece and says, ' Sh-sh ! ' and as we listen the zither can be heard distinctly. A small white hand is seen by all sitters to emerge from the cabinet, and can be seen touching the zither. The breathing is now very strenuous, but weakens during the seconds in which the zither is heard ; it is heard altogether five or six times, each time playing two or three chords. The sitters thank her very much, and immediately the table goes over with a crash, and Olga says that is the finish for to-night. We all thank her very much indeed, and she seems pleased. '*Auf wiedersehen.*' Miss Kaye tells her that the remaining sittings will he held on the Monday and Thursday of next week, and the Tuesday and Thursday afternoons of the following week. She says that is all right for her. She also wants this same circle to sit once more before Rudi leaves London.

12.25. Rudi is normal again. A box of matches is found on

the floor near the overturned table ; the box is slightly damaged ; no one appears to have lost a box, and no one claims it. Circle broken. Rudi says his feet hurt, as well as the small of his back.

(Signed) Lucie Kaye

SIXTEENTH (DEMONSTRATION) SÉANCE
MONDAY, JANUARY 6TH 1930

The guest of the evening at this séance was Lord Rayleigh, who had such a disappointing sitting with Rudi in April last.[1] Professor Pollard (and afterwards Lord Charles Hope) controlled the medium, and we witnessed several movements of the curtains and—perhaps—the waste-paper basket moved once. There was some doubt as to whether the basket moved or not. It was not a good séance, and I have no reason to offer why Olga did not do better. We have had very good phenomena with Professor Pollard and Lord Charles as controllers. After Lord Rayleigh left we continued the séance for a short time, but nothing whatever happened ; Olga said she simply could *not* collect power. The cabinet temperature showed a steady rise.

A very curious situation arose concerning the trance personality or ' control ' who is alleged to produce the manifestations. It will be remembered that at one of the séances Olga said that *Anton*, a new ' control ', was responsible for the phenomena. Last night (I am writing this on January 7th) Olga first said that she *did* move the left curtain, then she stoutly declared that she did not ! She maintained that she moved the right curtain only, and very humorously suggested that one of the sitters did it ! When it was pointed out to her that the electrical and tactual control prevented this and, in any case, the curtains were too far away, she turned rather sulky and avoided answering. Whether Olga *really* knows what is taking place *in the cabinet* (as apart from what is taking place *outside*) will be the subject of an experiment in the near future. We have often wondered if Olga would be cognizant of a person *hiding* in the cabinet if the medium himself were unaware of his presence. We hope to try this experiment at the next séance.

The sitters were as follows : Rudi (9) ; Professor A. F. C.

[1] See report of First Series, *ante*.

Pollard, controlling (8) ; Miss Virginia Baggallay, second controller (7) ; Mr. J. W. Miller (6) ; Lord Rayleigh (5) ; Lord Charles Hope (4) ; Mrs. H. L. Baggallay (3) ; Mr. Harry Price (2). Miss Kaye in white jacket and luminous armlets, at dictaphone, behind net. This is the dictaphonic protocol :

8.59. Temperature of the room 54° Fahr. Door sealed. Control good. White light out.
9.07. Trance has commenced. Tremors.
9.09. Rudi is in trance. '*Gott zum Gruss*, Olga ! '
9.27. Olga says we will have to have patience, but she will try her best.
9.32. Olga asks for ten minutes' pause. No changes to be made and if possible no white light to be let in.
9.33. Rudi is normal. Orange light turned on.
9.52. Door sealed. Orange light out. Control good.
9.56. Trance has commenced. Tremors.
9.58. Rudi is in trance.
10.03. Olga asks for the table to be moved slightly farther away from the cabinet. Mr. Miller pulls it away ; the top of the basket is now about fourteen inches from the curtains. Control good.
10.16. Olga asks for the centre red light to be lowered. Professor Pollard does this. Left-hand curtain moving. Left-hand curtain swung out fairly strongly. Rudi's head is on Miss Baggallay's hand.
10.30. Olga asks for another ten minutes' pause. She says the power will take a few minutes more to collect and we might as well make a pause, as otherwise it might tire the medium too much.
10.32. Rudi is normal. Only the orange light is turned on. She says it might be better for Lord Charles and Professor Pollard to change over.
10.54. Door sealed. Orange light out. Control good.
11.06. Trance has commenced. Tremors.
11.07. '*Gott zum Gruss*, Olga ! ' Left-hand curtain moved. Curtain moved again. Olga says it was not she who moved the curtain and she does not think it was her friend *Anton*. She says she is going to begin now. Right-hand curtain moves steadily.
11.20. The waste-paper basket is seen to rock by some of the sitters.

11.33. Olga says she is very sorry, but will not be able to do any more under present circumstances.
11.38. Rudi is normal.
11.56. Orange light out. Lord Rayleigh has left. Sitters are now: Lord Charles, controlling the medium, Miss Kaye, Mr. Miller, Miss Baggallay, Professor Pollard, Mrs. Baggallay, Mr. Price.
12.00. Rudi is in trance. '*Gott zum Gruss*, Olga!'
12.43. Olga is very sorry, but will not be able to do anything more to-night; she says the first part of the séance wasted rather a lot of power, and it is now very weak. She says '*Auf wiedersehen*' till to-morrow afternoon.
12.45. Rudi is normal.

(Signed) Lucie Kaye

SEVENTEENTH (SPECIAL) SÉANCE, TUESDAY, JANUARY 7TH 1930

For the benefit of those of our members and others who are unable to visit the Laboratory in the evening, a special afternoon séance was held on this day. We had no qualms in arranging another afternoon sitting as the previous one (fourteenth) was so successful.

The circle was composed principally of the cast of the *Co-Optimists*, now playing in London. Mr. Pierre de Caillaux is a member of the Laboratory (and is the musical conductor of the above play) and arranged that some of his friends should have a séance with Rudi.

I had to leave to catch my afternoon train, so joined Mr. Stanley Holloway and Miss Kaye on the dictaphone side of the sealed mosquito net—as some one said, 'Miss Kaye is now thoroughly controlled!' I am afraid that my leaving early and having to let the daylight into the séance room did not help the medium—as Olga stated. But I witnessed some excellent phenomena during the one and a half hours I was in the séance room.

Lord Charles Hope was chief controller, Miss Betty Chester assisting. Captain the Hon. Victor A. Cochran Baillie controlled the electrical installation.

For the first time at any séance with Rudi, Olga played a joke upon us. She deliberately asked that the table, basket,

etc., should be placed in their usual positions in front of curtain opening. Mr. Melville Gideon quite naturally (this was his first visit to a Rudi séance) placed the waste-paper basket the normal way up on the table and completed the control again. This was Olga's opportunity for a joke. She said she did not like the basket the proper way up, and asked Lord Charles Hope to tell Mr. Gideon to turn the basket upside down. Mr. Gideon again broke control, stretched out his arm to do Olga's wishes—when the table, basket, etc., fell with a crash away from him ! This performance brought forth much applause, which Olga appreciated.

The reader who has carefully followed this Report must have noticed that Olga has developed her ' rapping ' phenomena considerably. At nearly every séance we now get knocks on the table. It seems immaterial where the table is ; apparently it is just as easy for her to knock (or jolt) the table at the side of the circle farthest from the medium as it is when near his feet. She has also rapped the walls of the cabinet (in the April sittings). It would be interesting to find out *how far* the ' intelligence ' which directs these raps can stretch away from the medium. We have already seen that at the tenth séance (December 16th) Olga rapped the table when it was several feet away from the medium and when it was against the legs of a sitter who felt the concussion made by every blow. The question arises, ' What is the *limit* at which the *nexus* between medium and pseudopod snaps, and the operating force ceases to function intelligently ? ' To collect data on this question would, I am afraid, require many experimental séances.

The temperature in the cabinet showed a slight, but uniform, rise during this sitting.

The order of the sitters (and their names) is as follows : Rudi (9) ; Lord Charles Hope, controlling (8) ; Miss Betty Chester, assistant controller (7) ; Mr. Pierre de Caillaux (6) ; Miss Celia Glynne (5) ; Mr. Melville Gideon (4) ; Miss Molly Malloy (3) ; Mrs. Stanley Holloway (2) ; Captain the Hon. V. Cochran Baillie, controlling installation (1). Mr. Harry Price, Mr. Stanley Holloway, and Miss Lucie Kaye, in white coat and luminous armlets, outside sealed mosquito net. These are Miss Kaye's dictaphonic notes :

3.02. Door sealed. Temperature 56° Fahr. Control good. White light out.

3.07. Trance has commenced. Tremors.
3.09. Rudi is in trance. '*Gott zum Gruss*, Olga!'
3.24. Olga asks for ten minutes' pause. She says everything will be all right.
3.25. Rudi is normal.
3.45. Door sealed. Orange light out. Control good.
3.48. Trance has commenced. Tremors.
3.49. Rudi is in trance.
4.01. Curtains are moving. Curtains are moving well. Olga asks for the six indicator lights to be slightly lowered. Captain Baillie does this, and Olga says, 'Thank you.' Curtains moving. Curtains still moving. Basket is rocking; basket and table fall over with a crash. Olga asks for the basket to be put back on the table; Mr. Gideon does this and joins up again. He also moves the bell-box nearer to the sitters at Olga's request. Olga then asks that Mr. Gideon should turn the basket upside down, but as he stretches his hand out to do this the basket and the table swing over towards the curtains and fall right over. Olga seems to be very pleased with this 'trick' and is squeezing Lord Charles's hand in acknowledgement of the thanks we give her. She says some one is to ask her to knock a certain number of times; Mr. de Caillaux suggests six times, and the knocks come very clearly on the table. Miss Glynne then asks her to knock four times, and this is done equally distinctly. The knocks then continue and the table is pushed over with great force.
4.27. Olga agrees to Mr. Harry Price's leaving the room. Rudi's head is placed under Lord Charles's coat and Mr. Price leaves as fast as possible. Olga then says she is all right. She says Lord Charles can slightly raise the centre light. She asks for the table to be stood up again, with the zither on it. She tells us where to find the zither, and everything is arranged as she said.
4.30. She says, 'Push the table a little nearer to the cabinet.' Mr. de Caillaux does this and joins up again.
4.42. Olga says she is very sorry but cannot do any more. She says the light that was let in when Mr. Price left rather disturbed her, but she is glad to have been able to do as much as she did. '*Auf wiedersehen*' till Thursday evening.

4.55. Rudi is normal again. Circle broken.
(Signed) Lucie Kaye

EIGHTEENTH (EXPERIMENTAL) SÉANCE, THURSDAY, JANUARY 9TH 1930

This séance was very disappointing and almost negative. We took considerable pains in choosing sitters with whom we usually get good phenomena, but our efforts were unavailing. Olga was decidedly in bad form.

If we saw no phenomena we witnessed something which was quite as interesting as it raises the question, ' Is Olga able to divine our thoughts ? '

In my notes to the sixteenth séance I stated that we intended to try the experiment of putting a person *inside* the cabinet without the medium being acquainted with our intention. The original idea was that during one of the pauses a person (who had not attended the séance) should be introduced into the cabinet while Rudi's attention was diverted elsewhere. It was agreed that the person so surreptitiously introduced should be known to the medium.

But Lord Charles Hope thought of rather a better plan. He suggested to Mrs. Baggallay that she should ' leave ' during the second pause, and, a few minutes after leaving the house, should return and then enter the cabinet while the medium was in another part of the Laboratory suite. She arranged to do so—which says something for her nerves.

And now comes the extraordinary part of the story. To make this séance a brilliant success it was arranged that Miss Virginia Baggallay and I should control the boy as we know that Olga likes this arrangement. But before the sitting had properly started *Olga deliberately asked that Mrs. Baggallay should take her daughter's place.* There was no earthly reason known to us why Olga should have intimated that she wanted Mrs. Baggallay to assist in the control. Mrs. Baggallay has *never* controlled before, she has *never* previously been asked to change with any one, and Olga has always been delighted when Miss Baggallay was near her. All the sitters were astonished when Olga asked for this sudden change, and the same thought occurred to all, ' Did Olga, through some telepathic faculty, divine what we intended doing and decided to checkmate us ? '

Personally, I am convinced she did. During the pause we all discussed the curious incident, and we agreed that Olga was too clever for us. Of course, we could not pursue our original plan, as Olga insisted upon Mrs. Baggallay sitting next to me. We have not informed Rudi of our little plot as we hope to try the same experiment at another séance.

Our little contretemps appeared to upset the whole séance. The ' power ' was good (denoted by Rudi's very heavy ' pantings ') ; the sitters were *psychologically* (if I may use the term in this connexion) acceptable to Olga, all had assisted at other very good séances, and yet the evening was a blank. Olga's *contreruse* in stating that she had ' drawn all the power ' from Miss Baggallay was so ' thin ' as to be laughable. The real reason, I think, is that our little experiment displeased her, or inhibited the power, or made her nervous. Whatever it was, it was the finish to what *ought* (judging by our previous experience) to have been a brilliant evening. Olga had her revenge in making us sing again !

The reader will see by the official protocol that in the effort to mend matters we tried a smaller circle with Lord Charles Hope and Miss Baggallay as controllers—Mrs. Pollard and the present writer joining Miss Kaye on the other side of the mosquito net. But it was no good. Olga said she was having ' great difficulty with the power ', although she tried hard ; Rudi undoubtedly was very distressed during the ' violent ' trance.

Olga gave an interesting explanation (if we can accept it) of how inside the cabinet the ' power ' was built up into a ball from which exuded the ' limbs ' or pseudopods. She said, ' weather made no difference ', but every psychist's experience is that no medium is at his best during hot weather. As regards the ' something ' that brushed past my leg, Lord Charles also felt this same effect when he was controlling. The touch was very gentle.

I am happy to say that Olga appears to be dispensing with loud talking or much noise. She now wants us to talk quietly, and she never asks for the gramophone to be played. We have consistently discouraged noise of any description at our experiments with Rudi.

The temperature of the cabinet rose during the period of the séance with one or two sudden variations in an upward direction.

The following is the list and order of sitters during the first period of the séance: Rudi (9); Mr. Harry Price, controlling (8); Miss Virginia Baggallay, assistant controller (7); Mrs. A. F. C. Pollard (6); Professor A. F. C. Pollard (5); Mrs. H. L. Baggallay (4); Mrs. Eileen Garrett (3); Lord Charles Hope, controlling installation (2); Miss Lucie Kaye, in white laboratory coat with luminous armlets, behind sealed mosquito net, at dictaphone. Here is the official protocol:

8.57. White light out. Door sealed. Temperature, 55·5° Fahr. Control good, except that the right foot of the medium is not making contact with the left foot of the controller, Mr. Price. [Installation imperfect.]
9.03. Trance has commenced. Tremors.
9.05. Rudi is in trance. '*Gott zum Gruss*, Olga!'
9.07. Olga says she will not begin the sitting seriously until the control is in proper working order. We explain to her that we have tried our best to find the fault in the control, hence the lateness in the commencement of the sitting. She says it must be found and says, '*Auf wiedersehen!*'
9.10. Rudi is normal. Orange and white lights turned on. The fault in the control is rectified. [Burnt-out bulb on indicator board.]
9.23. Lights out again, and door sealed. Control good.
9.25. Trance has commenced. Tremors.
9.26. Rudi is in trance. '*Gott zum Gruss!*' Olga says, 'Thank you.' She says the circle is excellent and the power good.
9.28. Some sitters say they see the fan moving, but Olga says she did not move it. She is violently drawing power. She says she thinks that the last break will do instead of a pause.
9.31. Rudi's head is on Mr. Price's chest.
9.33. Olga wishes the table to be moved a little farther away from the cabinet. Professor Pollard is breaking contact and doing so, and joins up again. Control good. Rudi's head has fallen on Miss Baggallay's arm.
9.38. Olga is drawing power again. Rudi's head has fallen on Mr. Price's hand. Rudi is groaning.
9.43. Olga is drawing power again.
9.45. Olga says she has drawn all the power that she can

get from Miss Baggallay, and she would now like to have ten minutes' pause, after which Mrs. Baggallay is to come in Miss Baggallay's place, and then she will start immediately. '*Auf wiedersehen.*'

9.48. Rudi is normal.

10.03. Door sealed. Orange light out. Control good. Sitters are now: Mr. Price, Mrs. Baggallay, Mrs. Pollard, Professor Pollard, Miss Baggallay, Mrs. Garrett, and Lord Charles Hope.

10.10. Trance has commenced. Tremors.

10.12. Rudi is in trance. Olga is drawing power. Rudi's head has fallen on Mr. Price's arm. Olga says each is to sing her a verse of some song, solo. Lord Charles sings 'Au Claire de la Lune'; Mrs. Garrett sings 'Rule Britannia'; Miss Baggallay, 'Du bist wie eine Blume'; Professor Pollard, 'Myself when Young'; Mrs. Pollard, 'Daddy Switched the Light Off'; Mrs. Baggallay, 'In Lauterbach hab' ich mein Strumpf verloren'; and Mr. Price renders a verse of 'O Katharina!' Mr. Price says something gently brushed against his left leg twice; Olga is asked whether she touched him, and says, 'No', it may have been the power being drawn from him.

10.30. Olga says Lord Charles must watch between the curtains and the basket. We ask Olga if we might have a little more red light; she says, 'Yes', and Mr. Price has slightly raised the wattage. Rudi's head has fallen on Mrs. Baggallay's arm.

10.42. Olga says the 'centralizing' of the power is rather difficult to-night; Professor Pollard asks her if there are any particular conditions necessary to make it easier for her. She says, 'No, it is just that it goes much more easily sometimes than at others'; weather made no difference, on the whole; she explained that when she drew the power from the medium she took it into the cabinet and there built it up into a tight ball, working the telekinesis and pseudopods from that; but the power to-night was very difficult indeed to get concentrated. She says the power to-night is good, and there is plenty of it. She says she will make an effort to show us the 'ball of power' close to the floor in the opening of the curtains. Rudi seems to be pushing against Mr. Price's legs. He is groaning again.

10.51. Olga says perhaps it would be better to have another ten minutes' pause. We must have patience with her. '*Auf wiedersehen.*'

10.53. Rudi is normal.

The sitters are now: Lord Charles Hope, controlling the medium; Miss Baggallay, Mrs. Baggallay, Mrs. Garrett and Professor Pollard; Mr. Harry Price and Mrs. Pollard are sitting on the couch outside the circle, other side of net.

11.13. Door sealed. Orange light out. Control good.

11.15. Trance has commenced. Tremors.

11.17. Rudi is in trance. Olga says, 'What is this?' and we explain that, to help her as much as we can, we have taken the identical seats as in a previous sitting. She says, 'Thank you', and says she will continue to do her best.

11.40. Olga says she is having great difficulty with the power, although it seems so good, and that unless we see the curtains moving within the next five or ten minutes she is afraid we shall have to give it up.

11.45. Olga says that it is absolutely no good, and she is afraid she will have to finish. She is very sorry but says it is no more her fault than ours. The breathing during the entire sitting has been very violent and regular, and it certainly appeared as though a great effort were being made. Lord Charles Hope says that Olga almost incessantly rubbed his legs, in drawing off the power, and the movement was very forceful.

11.55. Rudi is normal. Circle broken.

(Signed) Lucie Kaye

NINETEENTH (DEMONSTRATION) SÉANCE, TUESDAY, JANUARY 14TH 1930

There is nothing so certain about Rudi's mediumship as its uncertainty. At the eighteenth séance (on January 9th) we took extraordinary pains to ensure a good sitting by inviting those persons familiar with Rudi—and we got nothing. Yesterday (I am writing this on January 15th) most of the sitters were strangers to the medium and they saw very good phenomena!

I am sorry I was unable to attend this séance as I understand that it was very good ; but business called me away, and I had to leave twenty minutes after the commencement and before phenomena occurred. Lord Charles Hope and Miss Alice Reutiner controlled. I searched Rudi before the séance.

Our scientific guest at this séance was Professor Nils von Hofsten, of Uppsala University, Sweden, who was a friend of the late Professor Sydney Alrutz, also of that university and a well-known student of psychic phenomena. Professor von Hofsten is in England solely for the acquisition of experience concerning mediums. He came to this country to try experiments with a number of mental mediums. I was introduced to him as ' Mr. X ' as he wished to remain incognito during his stay in London. He informed me that he had not been impressed by any mental medium, so I invited him to a séance with Rudi. He then revealed his name and nationality.

I saw Professor von Hofsten to-day and discussed yesterday's sitting with him. He was much impressed. I have invited him to attend to-morrow's experiment—the penultimate séance before Rudi leaves us. This was also Lord Charles Hope's last sitting of this series as he leaves for the Riviera to-morrow.

During the last portion of this séance Miss Kaye was *not* present, thus completing the series of variations in circle formation which was decided upon. The usual phenomena were witnessed during Miss Kaye's absence, and Lord Charles Hope and Professor von Hofsten instructed her what to dictate to the dictaphone.

Olga again played a trick on the sitters by pretending she wanted the table moved and then suddenly jerking it just as the sitter's hand touched it. Olga is getting facetious.

The temperature of the room and cabinet did not show any apparent abnormality.

The following is the list and order of sitters : Rudi (9) ; Lord Charles Hope, controlling (8) ; Miss Alice Reutiner, assistant controller (7) ; Mr. Alfred Morris (6) ; Lady Dorothea Hope (5) ; Admiral Nicolas Wolkoff (4) ; Mrs. Alfred Morris (3) ; Professor Nils von Hofsten (2) ; Mr. James A. Stevenson, controlling electrical installation (1). Miss Lucie Kaye, in white jacket with luminous armlets, other side of mosquito net, at dictaphone. Mr. Harry Price was also behind net until first pause, when he left (at 3.18).

The dictaphonic protocol is as follows :

2.55. Door sealed. White light out. Control good. Temperature, 56·75° Fahr.
3.00. Trance has commenced. Tremors.
3.03. Rudi is in trance. '*Gott zum Gruss*, Olga ! '
3.15. Olga says she has now gathered sufficient power and wishes us to have ten minutes' pause. The circle, she says, is good.
3.18. Rudi is normal.
Mr. Price has left and will not be present for the remainder.
3.42. Door sealed. Orange light out. Control good.
3.43. Trance has commenced. Tremors.
3.46. '*Gott zum Gruss !* '
3.50. Olga says she wishes a little less light, and Lord Charles has lowered the rheostat controlling the centre light. Olga says, '*Danke.*'
4.08. Olga says she would like the table pulled a little farther away from the curtains. Admiral Wolkoff breaks contact and does this. Olga says she would not mind a song record on the gramophone if it is quiet. The needle is hardly on the record when the right-hand curtain moves. Curtains going again. And again. Table and waste-paper basket rocking. Right-hand curtain comes out very slowly and then swings back. Olga says the Admiral is to push the table a little nearer the curtains. He stretches out his hand and touches it, but before he has time to push it, it is pulled out of his hand with a jerk, and then gives another ' jump ' towards the cabinet. Right-hand curtains bulging out again very slowly and gradually towards the table, and the table gives another jerk, and then goes over with the basket, with a crash. Table heard to scrape along the floor again. Olga says the Admiral is to place the waste-paper basket in the centre of the circle. This is done ; it is standing the right way up. The bell-box, lying between the curtain opening and the basket, is seen to jump towards the basket, and it goes over. Bell-box seen to jump twice more : the first time in a circular movement, and the second time out towards the sitters.
4.25. Right-hand curtain swings right out, and knocks the

centre light, which continues to swing for some time. Miss Reutiner and Mr. Morris feel cold breezes on hands and knees. So does the Admiral.

4.30. Olga says we can have a little more light in the centre, and Lord Charles Hope raises it a bit. Olga says as this is Lord Charles's last sitting, and as the power is comparatively good she would like to give us a materialization, if possible. She suggests having another ten minutes' pause to rest the medium, and then to start again.

4.35. Rudi is normal.

4.53. The table has been stood on end again with the basket, the bell-box and the modelling clay underneath it, and the zither, the mouth-organ, the rose, and the bell on it. Miss Kaye absenting herself from this part of the séance, the notes were made after the séance by Lord Charles and Professor von Hofsten. About twenty minutes after Rudi went into trance Olga said she was very sorry but would have to go away; the breathing ceased, and when the sitters thought Rudi was normal again Olga came back and said she had been sent back for ten minutes. A few minutes later she asked Lord Charles if he had felt anything just then, and he said 'Yes', a slight touch on his left ankle. Olga said it was she. Lord Charles suggested lowering the red light slightly, this was done and the light left at about 45 watts. Olga said the sitters would all have to watch carefully. Miss Reutiner and Lord Charles then saw the waste-paper basket move in a rocking movement, and a minute or two later it moved again, when all the sitters saw it. A few minutes later it appeared to be shaking. Lord Charles said that as far as he could judge by the breathing a great effort appeared to be made.

5.53. Rudi is normal again. The contact between the medium and the controller was not broken until after the white light was turned on, and Professor von Hofsten examined the room and basket, etc.

(Signed) Lucie Kaye

TWENTIETH (DEMONSTRATION) SÉANCE, THURSDAY, JANUARY 16TH 1930

Professor Nils von Hofsten, who occupies the Chair of Comparative Anatomy at Uppsala University, Sweden, was again our principal guest at this sitting and was rewarded by some excellent phenomena. He informed me that he was deeply impressed. At the conclusion of this afternoon's (I am writing these notes on the evening of January 16th) séance he tried if it were possible, *by normal means*, to simulate the very violent wave-like movements of the curtains. He procured his umbrella and, after some minutes' experimenting in pushing the curtain with his hands and umbrella, declared he could not produce the same effect which he had witnessed some few minutes previously. I have already pointed out elsewhere in this report that I, too, tried to reproduce the violent waving of the curtains—which swept out over our heads—after the séance at which Doctor F. C. S. Schiller was present. With a stick or a hand one can (from the inside) make a *dent* in a curtain ; but the strong *waving* or billowing of the curtains always suggests to the sitters that either a strong wind is responsible for the movement or that some plastic mass, covering *a large area* of the curtains, is coming from the cabinet and forcing the curtains into a horizontal position—often over our heads. Very curiously, no ' strong wind ' is felt on these occasions.

It was interesting to note how anxious Olga was that Professor von Hofsten should witness some good phenomena. She repeatedly drew the Professor's attention to the manifestations *as they were happening*, and he seemed surprised that the phenomena kept on all the time that Olga was speaking. During the principal phenomena Mrs. Baggallay (who was helping me to control, Lord Charles Hope being abroad) repeatedly verified the position of all our eight limbs and informed the circle that the control was perfect. Professor von Hofsten speaks German and conversed with Olga concerning the phenomena. Olga was *determined* (*a*) that the Professor should see good phenomena, (*b*) that he should admit it (which he did, of course), (*c*) that the control should be verified by Mrs. Baggallay and myself at the time the manifestations were *actually happening*. And during the period of the

phenomena Olga kept talking incessantly. It was very impressive.

The manifestations on the zither were exceptionally strong this afternoon, and the twanging of the wires sounded as if it were being done by a metal plectrum ; that is, it did not sound as if anything like a human finger were responsible for the chords. According to Olga, the first phenomenon was the twanging of the zither, but as we were talking so hard we did not hear it. Olga chided us for our inattention and told us not to make so much noise ! How different to the old Olga, who was not satisfied with even our greatest vocal efforts ! Talking of noise, Olga ' insisted ' upon the usual solo from each sitter and this appears to be part of the new séance technique. ' Songs ' in four languages were the result of Olga's request for ' solos ', Professor von Hofsten rendering a few lines of the Swedish National Anthem. If the ' singing ' amused Olga half as much as it did the sitters, no wonder she is demanding this new diversion at each séance !

Another curious fact about this séance was that Olga *knew* that Professor von Hofsten was moving his feet and asked him to keep them still. Rudi was four places removed from the Professor and could have had no normal cognizance of what was going on in the centre of the circle, as it was not light enough. Neither Mrs. Baggallay nor I knew that the Professor was trembling from excitement (or amazement), but the sitters on either side of him were aware of that fact, which Professor von Hofsten admitted. The movement was not sufficient to extinguish the indicator lights. How did Olga know ?

For the second time during this series Mrs. and Miss Baggallay were asked to change places. Did Olga suspect that we *again* thought of surreptitiously putting Mrs. Baggallay in the cabinet, and was determined to forestall us ? It looks rather like it.

The cabinet temperature showed a rise in a series of acute steps, as if sudden gusts of warm air had been admitted behind the curtains. A theory that might account for this is that the interior of the cabinet was at a constant temperature, but when the curtains swung out and admitted the warmer air of the séance room the temperature naturally rose. I searched the medium immediately before the séance.

The sitters and circle formation (at first) were : Rudi (9) ;

Mr. Harry Price, controlling (8) ; Miss Virginia Baggallay, assistant controller (7) ; Mr. J. R. Ackerley, Assistant Director of Talks, British Broadcasting Corporation (6) ; Professor Nils von Hofsten (5) ; Mrs. Herbert Baggallay (4) ; Commander G. W. Hillyard, controlling installation (3). Miss Kaye, in white jacket with luminous armlets, other side of mosquito net, at dictaphone. The official dictaphonic protocol is as follows :

2.50. Door sealed. Control good. White light out. Temperature, 56·5° Fahr.
2.55. Trance has commenced. Tremors.
2.58. ' *Gott zum Gruss,* Olga ! '
2.59. Rudi's head has fallen on Mr. Price's chest. Rudi is drawing power. Rudi's head is under Mr. Price's coat. His forehead is on Miss Baggallay's hand.
3.08. Olga has asked for the six rheostat lights to be lowered. Commander Hillyard has done this and joined up again.
3.14. Olga says she has collected enough power and wishes for ten minutes' pause. Mrs. and Miss Baggallay are to change places.
3.17. Rudi is normal.
3.33. Orange light out. Control good. Door sealed. Sitters have changed places, as suggested.
3.36. Trance has commenced. Tremors.
3.38. ' *Gott zum Gruss !* ' Rudi is drawing power. Rudi's head has fallen on Mr. Price's right shoulder. Rudi is groaning. ' Hold tight.'
3.46. Olga has asked the sitters each to sing her a verse of a song ; Commander Hillyard sings ' Wrap me Up in my Tarpaulin Jacket ' ; Miss Baggallay, ' Du bist wie eine Blume ' ; the Professor sings in Swedish ; Mr. Ackerley, ' It's a Long, Long Way to Tipperary ' ; Mrs. Baggallay sings something in French and Mr. Price, ' O Katharina ! '
3.54. Olga appears to be very quiet for a few seconds.
3.58. Olga says we must talk a little more quietly ; she says she has already touched the zither, but we did not hear it.
4.01. Rudi is groaning. Right-hand curtain moving steadily. It moved for about fifteen seconds, and then Olga asked what the Professor had to say to that. Had he any doubts ? If so, he was to say what about. Right-hand curtain swings right out. The zither is heard above the

noise of the conversation ; we stop talking and the zither plays for some seconds very distinctly. 'Bravo, Olga!' Immediately both curtains fly right out over the sitters' heads. Right-hand curtain comes right out three times, and Olga asks the Professor what he has to say now. He says : '*Aber, Olga, es ist undenkbar ; es ist wunderschön ; ich bin* overwhelmed, as you say in English.' Mrs. Baggallay repeatedly verifies the control.

4.10. Olga says the Professor is to keep his feet still. The Professor, it appears, had been trembling violently. He says, '*Ja, Olga, es war aufregend!*' ('It was exciting.') Rudi is groaning.

4.13. Rudi's head is leaning against Mrs. Baggallay's face.

4.19. Olga says she must rest the medium a little and would like ten minutes' pause again. '*Auf wiedersehen.*'

4.20. Rudi is normal.

4.35. Door sealed. Control good. Orange light out. (Mr. J. R. Ackerley had to leave during the last pause ; séance continued without him.)

4.39. Trance has commenced. Tremors.

4.41. '*Gott zum Gruss*, Olga!' Olga asks for the red light in the centre to be lowered for the beginning. Mr. Price has broken contact and lowered it, and joins up again. Rudi is groaning.

4.53. Olga has asked the Professor to push the little table a bit nearer the cabinet ; he has broken contact and done this. Rudi's head has fallen on Mrs. Baggallay's shoulder. Miss Baggallay says she thought she heard the basket creaking and was sure she saw the zither make a move. On being questioned Olga says this is correct.

5.15. Olga says she is most awfully sorry, but it will be quite impossible to work any more phenomena to-day ; she finds it increasingly difficult to concentrate the power. She says she is very sorry, but it cannot be helped. She will be with us on Monday evening for the farewell sitting. '*Auf wiedersehen.*'

5.18. Rudi is normal.

(Signed) Lucie Kaye

I have now received a letter (dated Uppsala, January 22nd 1930) from Professor Nils von Hofsten saying how impressed he was with the phenomena, and asking to be allowed to

assist at further séances, should any be held. He concludes with the information that he had an interesting talk with Rudi and that he had ' a favourable impression of him '.

TWENTY-FIRST (DEMONSTRATION) SÉANCE, MONDAY, JANUARY 20TH 1930

The final séance of the present series was—judging by the standard already established at these experiments—superbly brilliant. Olga, true to her promise that she would give us something ' really good ' in order to leave a good impression behind her, produced the entire *gamut* of her repertoire of phenomena, and produced them in such quick succession that one had to be on the alert to see that one missed nothing. I only regret that Lord Charles Hope was not present to see the performance.

Professor A. F. C. Pollard was the guest of the evening. I suggested that he and Mrs. Pollard should control as they are now ' old hands ' at the controlling end of the circle ; but he thought that he could see the phenomena better from the centre of the sitters, so I asked Mrs. H. L. Baggallay to assist me in the control. I did *not* make the mistake of asking Miss Baggallay to help me, as I knew that Olga would quickly make her change places with her mother ; she has not yet forgotten the little experiment we thought of trying a few weeks ago.

At the previous séance we tied luminous tapes around Rudi's ankles. I omitted to state this in my notes of that séance. We did the same yesterday (I am writing this on January 21st), merely so that we could say that we had added *another* control. I searched Rudi just before the séance.

The circle was rather farther away from the cabinet than usual. We thought it would give the sitters a little more room—they merely had to take care to keep their feet hard pressed together as they were *behind* the metal plates fastened to the floor.

I will now mention some of the principal ' high spots ' of this most magnificent séance. All of the sitters (with the exception of Mr. Lacy Baggallay, of the Foreign Office) had previously seen good phenomena, but even they were amazed at the brilliance of the manifestations.

One outstanding feature of this séance were the very cold

breezes which seemed to come in sudden gusts. I felt cold almost immediately Rudi went into trance, and so did Mrs. Baggallay ; the coldness seemed to come suddenly from the floor to about the height of two feet. This coldness was felt, eventually, by all the sitters.

A most amusing incident occurred at the commencement of the second session. Rudi had relapsed into trance with the usual paroxysms ; he had commenced his laboured breathing and Olga had greeted us with her classic '*Gott zum Gruss!*' I then said in German to the circle, 'All talk'—according to our usual custom. But Olga was piqued—*she* had not said, '*Alle sprechen*', so she kept us waiting a minute before she gave the signal! Olga is very human.

The curtains were moving during almost the whole of the séance, and, as the right curtain kept touching my face, I asked that Olga should push the curtain into my mouth. The curtain was then held against my mouth, and I felt something hard behind it, but it appeared too large to 'bite'.

If the curtains were in a state of almost continual movement, some one in the circle was always being 'touched'. First something touched Mrs. Baggallay, then it pulled my left trouser leg ; later I was rapped three times on the left ankle (not recorded in the protocol), and immediately after I felt three quick taps on my right shoulder. Olga said it was *Anton*, who was walking round and round the circle. *He* was present, apparently, in order to make the séance go with a swing, and probably wanted to be 'in at the death' of these particular sittings!

But the most amazing thing about these taps and 'brushings' was the fact that Miss Baggallay and Mrs. Garrett were worried (they really were, especially Mrs. Garrett) by Anton all the evening. Something continually touched them or tapped their chairs, and they *felt* the thing behind them. It also tapped Mr. David's chair. These three sitters were at the *end* of the circle, farthest away from the medium. It was very uncanny. When you are gripping a man by the wrists, and have his legs between yours, it is a curious feeling when something pulls your trouser leg and immediately after taps you three times on the shoulder. I need hardly add that unless a person has strong nerves he should *not* experiment with good physical mediums.

One of the most beautiful phenomena I have ever witnessed

at any Schneider séance was the *picking up*, *waving*, and *playing on* the zither—these three movements were simultaneous, and we were impressed to the point of silence. The zither had been placed on the inverted waste-paper basket, which rested on the table. I did *not* see the instrument actually picked up, but heard it and saw it a moment later about five feet from the floor, at the curtain opening. It was being waved about (it is outlined with radium paint) *at the same time* that the strings were being most methodically struck. It seemed as if some attempt at a tune were being made; certainly the scale was being played, each wire being struck slowly and carefully. It was played for about two minutes, waving all the time, and once the instrument came very near my face—then it receded, disappeared through the curtain, and fell into a photographic dish full of flour placed there for impressions of any pseudopods which might be in the cabinet. I would have given a substantial portion of my worldly possessions if I could have seen *what* was playing that zither, and *how* it was being played. This morning I tried to simulate the effect with one hand, and could *not* do it. I could reach the wires with my fingers, but could not play the very distinct notes with one finger without fouling the strings with the rest of my hand which was holding the instrument. It really was wonderfully impressive—exceptionally so to the persons who were holding the medium!

Another fine effect was the lifting, ringing, floating, and dropping of the hand-bell. I distinctly saw (under the red light), a long, tubular (I got that impression) arm come out from between the curtains, and make contact with the top of the bell. The 'terminal' or 'tube' seemed to attach itself to the bell in much the same way that we used to lift weights with damp leather 'suckers' at school. The bell was rung as it traversed the circle just as a person might ring it. It was deposited on Mrs. Pollard's lap, afterwards falling to the floor.

Another brilliant effect was the gentle tug-of-war between Professor Pollard and the unseen force, which seized the other end of the waste-paper basket—the details can be read in the dictaphonic record and the Professor's 'observations'. The Professor illustrated the effect to me afterwards, and said that the force exerted by the pseudopod which raised the basket was only a few ounces.

After the basket incident the pseudopod, or 'paw', patted

Professor Pollard's bare hand. He had previously asked permission to remove the glove and electrical connexion. He said the ' paw ' felt soft and ' like fabric '. We afterwards came to the conclusion that the pseudopod was on the *other side* of the plush curtain, and that Professor Pollard felt it in much the same way that I felt it on my mouth. We tried the effect of touching the Professor's hand through the curtain, and—he told us—the sensation was identical.

Again the basket was lifted, ' floated ' towards the cabinet, and dropped on the far side of circle. Then the table received a good deal of attention—it moved several times and was violently pushed over. Professor Pollard computed the force required to do this, and found that energy to the extent of *fifty-six foot-pounds* would be required to push the table over.

Afterwards came the brilliant handkerchief effects. The stage was specially set for this display, as Olga had asked us to place a handkerchief on the table, under the red light, specially for this ' performance '. Curiously enough, I did not see the handkerchief go the first time. I was talking to Mrs. Baggallay, and Rudi was lying on my chest, groaning. Suddenly, Professor Pollard said, ' The handkerchief's gone ', and, sure enough, it had. All the other sitters saw it go except Mrs. Baggallay and the present writer. Professor Pollard was watching the handkerchief, and it shot *towards* the cabinet as if some one had given it a quick, sharp jerk. This movement proves that the force came *from within the cabinet,* because the handkerchief was afterwards found between the table and the cabinet opening. The luminous rose (which had been placed on the handkerchief) went with it, of course.

I saw the next phenomenon with the handkerchief. The Professor held it out, as requested, had a gentle tug-of-war with the force that was holding it, and it was snatched out of his hand. It was found at the end of the séance tied into a *tight* knot, the *third* time this effect has been witnessed at the Laboratory. Then Olga asked the Professor and me to ' oblige ' with a duet, so we rendered one verse of the séance ' theme song ' ' O Katharina ! ' and the ' concert ' ended (most appropriately, we thought) with ' Auld Lang Syne '. Olga appreciated the gesture and thanked us very much. This ended the most interesting series of experiments ever conducted by the National Laboratory of Psychical Research.

During the occurrence of all the major phenomena Olga

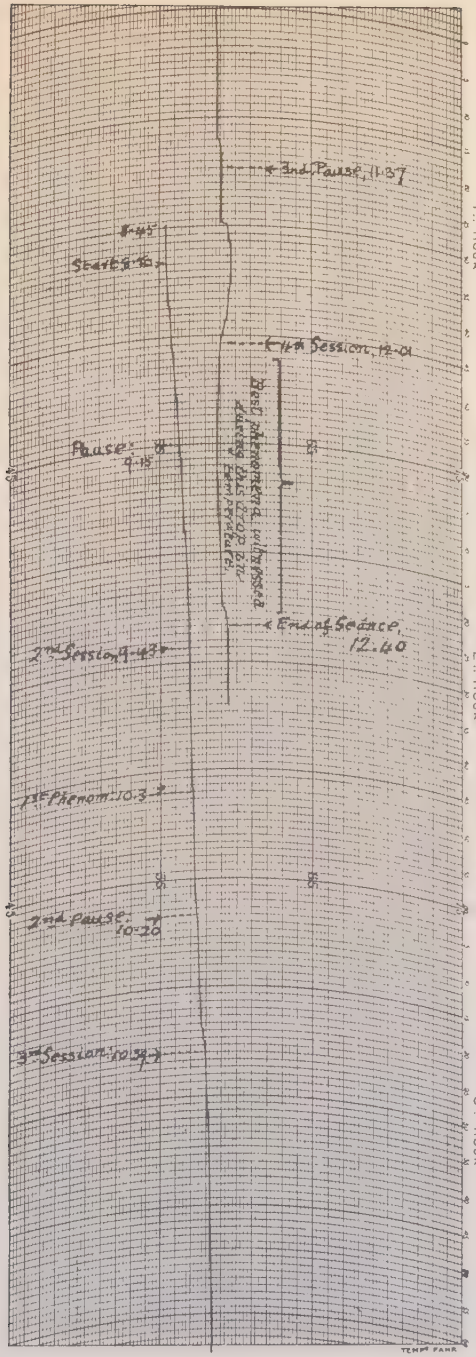
asked if the Professor were pleased, and of course he said he was. Some one remarked that it was ' Professor Pollard's Benefit ', which is exactly what we intended. During all the major phenomena Mrs. Baggallay was assuring the circle that all eight limbs were in their normal positions.

As we expected, the temperature in the cabinet dropped as was recorded on the thermograph, the chart of which is reproduced (Plate 10). The graph shows some most curious variations, and towards the end of the séance, when we were getting the most brilliant phenomena, the temperature dropped to the extent of 1° Fahr. It then rose suddenly. We are not stressing the temperature changes too much, as we realize that very exact conditions (as in a proper thermal chamber) are required to arrive at any definite conclusions. But these graphs are interesting, as we *cannot* get any variation if we place the instrument in its usual position in the cabinet and then leave it for two or three hours and close the door. The temperature does *not* vary under those conditions.

Professor Pollard has taken some interest in the thermal variations we have experienced, and he has computed the energy which is dissipated when the cabinet temperature falls 1°, as it did last night. There are eight pounds of air in the cabinet, and the *lowering* of the temperature 1° releases 1,052 foot-pounds of energy. Assuming that Rudi really converts the heat of the cabinet into energy by some natural law with which we are unacquainted, Olga has all the ' power ' she wants—and some to spare !

We were unable to have that ' chat ' with Olga which is mentioned in the protocol, as Rudi was so busy packing to-day. I hope she will forgive us. Rudi left England to-night (January 21st 1930) for home after a visit which has left a deep impression on the scientists, Press, and public alike.

The sitters and the order in which they sat are as follows : Rudi (9) ; Mr. Harry Price, controlling (8) ; Mrs. H. L. Baggallay, assistant controller (7) ; Mr. Lacy Baggallay (6) ; Mrs. A. F. C. Pollard (5) ; Professor A. F. C. Pollard (4) ; Mrs. Eileen Garrett (3) ; Miss Virginia Baggallay (2) ; Mr. André David, controlling electrical installation (1). Miss Lucie Kaye, in white coat with luminous armlets, on other side of sealed mosquito net, at dictaphone. This is the dictaphonic protocol :



THERMOGRAPH CHART SHOWING VARIATIONS IN TEMPERATURE, AND FALL DURING OCCURRENCE OF BEST PHENOMENA AT SÉANCE HELD ON JANUARY 20TH 1930

8.50. Door sealed. Temperature, 56·75° Fahr. White light out. Control good.

8.52. Trance commenced. Clonic movements.

8.54. Rudi is in trance. '*Gott zum Gruss*, Olga!' On behalf of the Council and Members of the Laboratory, Miss Kaye thanks Olga for all she has done for them during Rudi's visit to London, and expresses their admiration of her work. She seems very pleased and says she is glad we like what she has done; she assures us that she has always done her very best, and will now proceed to do her utmost for the farewell sitting. She says the power is good. Mr. Price and Mrs. Baggallay say their legs and ankles are very cold, especially Mr. Price's left leg.

9.12. Olga asks for twelve minutes' pause. The centre red light is to be slightly nearer the centre of the circle and a little higher, and the table should be standing under the light.

9.15. Rudi is normal. No orange light is being turned on for the pause.

9.37. Door sealed. Control good.

9.43. Trance commenced. Tremors.

9.44. '*Gott zum Gruss!*' Mr. Price says, '*Alle sprechen!*' but Olga says she has given no instructions to that effect. A minute later she says, '*Sprechen!*' She says, 'What a large circle you have to-day'; but says it does not matter, the power is good. Rudi's head has fallen on Mr. Price's left arm.

9.48. A little less light is requested by Olga, and Mr. Price lowers the rheostat and joins up again.

10.03. Curtain moving. Curtain going well, apparently a side-to-side movement. Olga asks for the luminous ribbon on the right-hand side of the cabinet to be removed. Mr. David breaks contact and does this, throwing the ribbon under his chair. Olga says, '*Danke. Fest sprechen!*' Fan moving well. (This is now the only piece of luminous stuff on the *right*-hand curtain.) Mr. Price says he saw a dark shadow apparently coming out of the cabinet. Curtains going very steadily. Fan moving up and down. Olga asks for the table to be pushed slightly nearer the cabinet. Professor Pollard does this and joins up again. Fan moving well. Mrs. Baggallay is touched on the knee (she said later that whatever touched her was very hard).

Mr. Price says something is pulling his trouser-leg. ' Talk hard.' Olga says she is coming round the circle to touch everybody. Curtain suddenly moved right out, and kept swinging. Zither is heard, and we stop talking to listen to it ; it is obviously not playing from where we had left it, lying on the basket. The sound comes from higher up in the curtain opening. Miss Baggallay and Mrs. Garrett say they can follow its movement ; it is at the height of the red lamp, but near the curtains, now wandering down and across to the right-hand side of the circle ; now playing within a few inches of Mr. Price and Mrs. Baggallay. The notes are playing clearly and separately ; there is no slurring over the strings. The zither suddenly drops to the floor with a bang. Nearly all the sitters had, at one time or another, been able to follow its movement. (It was afterwards found in a far corner of the cabinet, behind the curtains ; it had fallen into the bowl of flour.) Sitters applaud Olga. Mrs. Baggallay tells the circle that the four hands of medium and controller are all together. The zither must have been in the air about two minutes ; the breathing of the medium never stopped, but she said, ' Sh-sh ! ' when the zither first started playing, to stop our talking. Curtains out. Both curtains swinging well. Olga quiet for a few seconds, then she came back and said she would have to go away for a few minutes ; we could have ten minutes' pause, and then she would be back with us again.

10.20. Rudi is normal.

10.37. Door sealed. Control good. '*Gute Nacht, Rudi.*' No light had been turned on during the pause.

10.39. Trance commenced. Tremors.

10.41. '*Gott zum Gruss*, Olga ! '

11.05. Left-hand curtain moving. Fan moving. The red lamp in the centre of curtains is moving. Olga says everybody is to talk, but not too loudly. Miss Baggallay says the red lamp in the centre seems to have been pushed. Mr. Price and Mrs. Baggallay feel an icy breeze on their hands. Other sitters feel it too. Fan going very well. Curtains going. Left-hand curtain as hard as the right. ' Talk hard, everybody.' The small hand-bell is heard to ring, and is seen to be floating round the circle ; the waste-paper basket also moved. The bell has dropped

on to Mrs. Pollard's lap. Mr. Price and Mrs. Baggallay say they saw the pseudopod that moved the bell. 'Like a long tube.' Curtains moving. Something touching Mr. Price's shoulder. On being asked, Olga said it was 'Anton', and that he was walking about behind the circle. Olga said Professor Pollard could hold the basket out to her. He does so, holding it horizontally, with the mouth end towards the cabinet, and about a foot away from it. Rudi is groaning. The basket is seen suddenly to jerk, and Professor Pollard said that something had 'pushed into it'. Curtains are both moving. Curtains moving. And again. Professor Pollard says she has hold of the basket; 'Pull it away, Olga'; she is pulling. She says the Professor is not to pull so hard; he leaves go of it; and it gently rises, and then is thrown forward towards Mr. Price's feet, and lies there. Professor Pollard is now holding his hands very still under the red light. Olga says, 'A little nearer the cabinet, please.' Curtains moving. Professor Pollard says there is a 'little soft thing' touching his hand and tapping it. Rudi is groaning. The pseudopod is still lying in the Professor's hand. He asks for it to be wound round his finger or hand. The pseudopod has gone. Professor Pollard stretches out his hand towards the curtains, but cannot reach them, as they have been drawn right back into the cabinet. Olga asks if the Professor is pleased, and he says, 'Yes, very.' Olga says perhaps the hand will come out again later, but meanwhile Professor Pollard can get back to his chair. Miss Baggallay feels something behind her chair; Olga says it is 'Anton', and he is going to touch her. Taps at the bottom of Miss Baggallay's chair; also Mr. David's; and Mrs. Garrett felt something poke into her back. Olga says she is going to draw the last atom of power from us, and do anything and everything she can for us. Curtains are moving. Icy cold breeze felt by Mrs. and Miss Baggallay. Curtains are moving. Taps under the chairs of Mr. David, Miss Baggallay, and Mrs. Garrett. The basket lifted gently and drew towards the cabinet—only at the height of about three feet—and dropped near Miss Baggallay. Table moving. Table scraping along the floor. Table went right over. Fell against Mr. Baggallay's shins. Curtains right out. Table moved again

and fell on to Mrs. Pollard's feet. Basket moving. Breathing is very heavy. Groaning and writhing. Taps continue under the chairs of Miss Baggallay and Mrs. Garrett. Mrs. Garrett says, 'Please go away, and stop that knocking.' She feels as though some bad influence were behind her. Her head is on Miss Baggallay's shoulder. Olga says she wants another ten minutes' pause to rest the medium. For the next part of the sitting, she wishes all the luminous instruments removed. The table is to be placed under the red light, with only a handkerchief and the little luminous rose on it.

11.37. Rudi is normal.

11.57. Control good. Orange light out. Door sealed.

12.01. Trance has commenced. Tremors.

12.03. Rudi is in trance. '*Gott zum Gruss!*' Olga says we must all hold tight, as she is going to draw the last ounce of power from us. Olga asks if any one has felt anything yet, as 'Anton' is walking about again. Mrs. Garrett's chair has been tapped several times, and Mrs. Garrett and Miss Baggallay say their feet are very cold. Miss Kaye asks Olga if she has already been at the curtain opening, as she thought she had seen something there twice. Olga says, 'Yes', she has been there several times. 'Hold tight.' Mr. Baggallay's chair has been tapped. A very cold breeze. Curtains going. Fan moving well. Left-hand corner of the handkerchief seems to have moved. Fan going. Fan going well. Rudi is groaning. Curtains going well. Fan and curtains are going hard. They are swinging strongly. Groaning again. Professor Pollard has pushed the table a little nearer to the cabinet and joined up again. The handkerchief has suddenly disappeared. Mr. David is to pick up the handkerchief again and place it on the table. Olga says it is lying between the table and the curtains. Control is good again. Fan going again. Professor Pollard may hold the handkerchief near the curtains, under the red light; he is to hold it by one corner. Miss Baggallay says there is still tapping going on on the chairs. Fan going hard. Fan going all the time. Olga wants the handkerchief held a little nearer the cabinet. The handkerchief is being pulled, says the Professor. Professor Pollard to let it go. It disappears. Olga says the Professor is still to hold his

hand there, as she will try to put the handkerchief back. Right-hand curtain blew right out into Mr. Price's face. Professor Pollard could feel the wind from it. Curtains right out again. Mr. Price says Olga is to hold the curtain still, so that he can catch it in his mouth. Curtains right out again and for several seconds it was held hard up against Mr. Price's mouth, and he says there was something quite hard behind it. Professor Pollard feels the breeze of the curtains moving. Both curtains right out again. Curtains hit Professor Pollard. Mr. Price and Professor Pollard are to sing a song in unison. They sing 'O Katharina!' Olga asks if we are all pleased with her. And we say, 'Yes, rather.' We sing her 'Auld Lang Syne'. Olga says she must go now. We thank her very, very much indeed for such an excellent evening. She says 'Anton' sends greetings to us too. She says she would like to have a chat with us to-morrow at mid-day. '*Auf wiedersehen.*'

12.40. Rudi is normal. (The handkerchief is found at end of séance by the side of table, tied in a tight knot.)

(Signed) LUCIE KAYE

OBSERVATIONS BY PROFESSOR A. F. C. POLLARD

Professor A. F. C. Pollard, of the Imperial College of Science and Technology, South Kensington, attended nine séances with Rudi Schneider, and Mrs. Pollard was present on five occasions. Both the Professor and Mrs. Pollard controlled the medium at various times and once Professor Pollard accompanied Lord Charles Hope into the cabinet while the manifestations were taking place outside.

In a letter (dated January 23rd 1930), in which he congratulates himself upon being one of the 'fortunate individuals' who were invited to attend the experiments, he admits that, 'like every one else concerned, I certainly cannot account for the apparent phenomena which I witnessed through the agency of Rudi's mediumship, and found intriguing'.

Professor Pollard rightly contends that in mediumistic phenomena 'research is badly needed unhampered by the very evident prejudice and suspicion under which present experience labours owing to the many cases of trickery which from time

to time have been thrust upon the public '. He congratulates us upon our ' thorough organization at these sessions ' and upon our ' ingenious method as a first attempt at really adequate electrical control ' of the medium and sitters.

Professor Pollard has perused the dictaphonic protocol of the last séance (January 20th 1930) and has made the following amplifications :

At 11.05 the hand-bell, after having been picked up by the terminal and rung in mid-air, was dropped on to Mrs. Pollard's lap. Professor Pollard states that it then dropped or rolled on to the floor near her feet.

The protocol records that during the same period Professor Pollard, after removing the control gloves, held the basket ' about one foot ' away from the cabinet opening, when ' something had pushed into it '. But it appears that the Professor held it *two* feet away from the curtains, so, according to Professor Pollard, the pseudopod came out of the cabinet rather farther than we imagined. The Professor thinks that it may have been one of the curtains that was bunched up and pushed into the basket. If so, this was a very remarkable phenomenon.

During the same period the protocol records : ' She [Olga] says the Professor is not to pull hard.' Professor Pollard alters the end of this sentence to ' not to pull *too* hard '.

Also, between 11.05 and 11.37, during the period when the pseudopod, or ' soft paw ', emerged from the cabinet, Professor Pollard states that the ' paw ' tapped the second and third fingers of his right hand. (It will be remembered that he had removed his gloves.) He asked Olga to *grip* his finger or hand. The Professor states that when he stretched out his hand towards the curtains he could not reach them ' on account of the table '. But I rather think the reason was because the entire circle was farther away from the cabinet than usual.

Professor Pollard in his observations on the last amazing séance emphasizes the fact that the handkerchief (period 12.03 to 12.40) was ' *snatched* towards the cabinet opening '. I have only to-day (January 25th) received the Professor's communication, but it confirms my impression of the disappearance of the handkerchief. In my notes (written on January 21st) of this twenty-first séance the reader will see that I described it as being shot towards the cabinet with a sharp jerk.

In the amusing tug-of-war with the handkerchief (period 12.03 to 12.40) Professor Pollard (who was holding it) says

that the handkerchief ' is pulled into a horizontal position by lowest corner, pointed to cabinet opening, and gently tugged several times '.

In a final note to the protocol of the twenty-first séance Professor Pollard adds : ' Professor says that he feels sure that something behind the curtain on left [i.e. farthest away from the medium] pushed the curtains outwards, and his finger-tips contacted with curtain surface. Professor also under impression that when basket taken from his hands the " something pushed into it " was part of the curtain on left or right.'

This last observation by Professor Pollard is most interesting, as it confirms what we have occasionally seen, viz., a teleplasmic mass *inside* the cabinet. I am greatly indebted to Professor Pollard for his assistance at the séances. These experiments were by no means his first experience of psychic phenomena, as he witnessed similar manifestations through the mediumship of a friend with whom he experimented some years ago.

OBSERVATIONS BY LORD CHARLES HOPE

(*Member of Council, National Laboratory of Psychical Research*)

26A, North Audley Street, London, W.1

January 16th 1930

Dear Mr. Price,

I was present at seventeen sittings out of the twenty-one held with Mr. Rudi Schneider at the National Laboratory of Psychical Research in November and December 1929 and January 1930 [i.e. the Second Series. Lord Charles also attended three out of the five April séances], and have pleasure in stating that to the best of my knowledge genuine phenomena of a supernormal nature were produced by that medium. I will state, as briefly as is possible under the circumstances, my reasons for coming to that conclusion. It is inconceivable to me, knowing the conditions under which these experiments were held, that the medium could have either introduced an accomplice into the room or contrived himself in any way to produce the observed phenomena by normal means. On the occasions when I searched the medium before the sittings were held I never found anything of a suspicious nature, nor do I

think it possible that by introducing anything into the séance room he could have, under the system of control, contrived to fake the phenomena.

It is clear that if the said phenomena were fraudulently produced they must have been so produced either by the medium alone or in conjunction with the officials of the Laboratory or the sitters (members of the Laboratory or visitors). Some members and visitors sat on several occasions but none sat at every sitting, or anything approaching that number. Owing to the electric control which supplemented ordinary hand control and successfully immobilized their feet it would seem impossible for any sitter to have produced any of the phenomena observed unless in collaboration with the sitters on either side of him, and even so it would have been exceedingly difficult for him to have freed himself from the electric control without arousing the suspicions of the other people present. For the medium himself to have fraudulently achieved the phenomena he would have had, with the connivance of the controller, to have freed himself from the electric control and by means of a reaching rod or grapple moved the objects arranged before the join of the cabinet curtains some feet away from his chair, and in some instances have taken off his gloves and over-shoes, gone behind the curtains, and held out either his own or an imitation hand under the red light ; then, returning to his chair, have donned his gloves and over-shoes, all the while making the electric control register correctly.

Even accepting the acquiescence of the controller as a possibility, the second controller, whose right hand was placed over the hands of the medium and controller, must be taken into consideration in any hypothesis of fraud.

No, our second controller must be in it too. Rudi Schneider, however, in trance, breathes in a very peculiar manner (indeed, very like a bicycle tyre being inflated), and by that means is easily located even in complete darkness, so the controller must take up his breathing for him, while the medium is creeping behind the curtains, and somehow contrive to carry on a conversation at the same time. Another difficulty to contend with, in any theory of fraud, is that the medium in a trance (as Olga) speaks on occasions in a whisper, and sometimes phenomena have been occurring simultaneously with these whispered comments, so the controller, while in the role of

accomplice to the medium, must be able to add whispers in German to his other accomplishments.

The controller himself, to fake phenomena, must free a hand to produce, by means of a reaching rod, even the smallest shake of the thick curtains, and this, while the medium holds his metal glove against his own to keep the electric control working, could hardly be done without the knowledge of the second controller.

The second controller, himself, who passes his right hand under the left hand of the controller and places it on his and the medium's hands, is the only sitter who has a limb free from both electric circuits ; but there again it would be almost impossible for him to remove his hand without the knowledge of the controller ; and to leave his chair without the sitter on his left (whose right hand clasps his left) being aware of the fact would be quite impossible.

Another position which might be thought handy for an accomplice is the opposite end of the semi-circle of sitters. From personal experience, having been there on several occasions, I can assure our hypothetical critics it would be exceedingly difficult, even with the help of the sitter next in the line, to free oneself from the gloves and over-shoes without breaking the electric circuit and succeed in entering the cabinet without arousing the suspicions of the other sitters. The almost incessant conversation, which Olga usually demands and which quite naturally has been criticized as a possible cloak for fraud, would in this case make it much harder for any sitter to achieve fraudulent phenomena, as failure to take part in the conversation would soon be noticed by the other sitters.

Under the heading of ' possible accomplices ' I will now consider the secretary, Miss Kaye. In several newspaper accounts of these sittings the question has been raised why Miss Kaye was allowed to roam about the room while all the others present, including the medium, were tied and held. I consider that this objection was answered before it was raised, as at the first sitting of the series, you will remember, I requested Miss Kaye to place her hands on my shoulders while phenomena were occurring. This she did, and I then asked her to place her hands on the shoulders of another sitter in case, owing to my connexion with the Laboratory, this might not be considered a sufficiently good guarantee.

Later, she also wore luminous armlets, and after the first few sittings a thick, white, transparent curtain was fixed right across the room stretching from the ceiling to the floor, as described elsewhere in your report. This curtain made it impossible for Miss Kaye to reach the medium or sitters without first opening the entrance flap, on which bells had been hung. Her position behind the curtain could be located by the luminous armlets. The reasons for her presence in the room at all were valid. It was necessary for her to note the sequence and nature of the phenomena as they occurred by speaking into a dictaphone, and from time to time to approach as near as possible to the medium, listen to Olga's whispered remarks, and reply to them.

No other person attending the sittings regularly had any considerable knowledge of German, and Olga, as the intelligence directing the production of phenomena, considered either as a ' spirit ' or trance personality, could not be ignored if the best results were to be obtained ; Miss Kaye's presence therefore could not be dispensed with.

She had, also, at all the earlier sittings, to work the gramophone. This difficulty, no doubt, could have been overcome by the use of an automatic electric gramophone, but up to now, I understand, no one has donated one of those expensive instruments to the Laboratory. The dictaphone and gramophone could have been placed close behind the medium, thus obviating the necessity for movement on the part of Miss Kaye, but these would have completely blocked the only door. It seems hardly necessary to suggest in detail the elaborate machinery needed—by means of pulleys, etc.—for the production of the range of different phenomena observed. (Behind the scenes at a puppet show would be the best simile I can think of, and the strings would have to be nearly as strong as the wires used to enable *prima donnas* to disport themselves as Rhine maidens.)

I was anxious, however, to show that Miss Kaye was unconnected with the results being obtained, and so at a sitting when you were absent I asked her to take her place among the sitters, and under those conditions satisfactory phenomena were produced. None of the other sitters was connected in any way with the management of the Laboratory, and they were all personally well known to me.

The electric control has been criticized as being worthless

as a safeguard against fraud and objectionable because it hinders investigators from investigating. This control could, no doubt, be elaborated so as to preclude either medium or sitters from being able to free themselves without outside assistance, but that would surely render it clumsy and dilatory. As regards the second objection, it must be remembered that the electric control is additional and supplementary to ordinary hand control and merely ensures correct behaviour on the part of the sitters, a factor which may have no small psychological value in the production of good phenomena by a medium.

The only valid objection to this system is, I consider, the possibility it might—by drawing the eyes of the observers to the registering lamps—divert their attention from the business on hand. This difficulty, however, has been overcome on many occasions by one sitter looking at the lamps while his neighbour observes the phenomena.

I do not intend to discuss in detail the various phenomena observed at all the different sittings. You have already done that in sufficient detail. I will therefore content myself by describing the chief phenomena I myself witnessed most clearly and the sittings from which you were absent.

The sitting of December 19th was the last of a series of six from which had been excluded all sitters except those specially interested in the question of the phenomena from a purely scientific standpoint. It was the first sitting from which you were absent but the third at which the medium was controlled by Professor Pollard.

To ensure that the medium should have time to get ' acclimatized ' to him, Professor Pollard had previously sat next to you while you were controlling, and then himself controlled with you as second controller. Later, you sat still farther away, and finally absented yourself altogether.

In this way the danger was obviated of a repetition of a new controller (as in the case of Dr. William Brown) apparently upsetting the entranced medium and so inhibiting the flow of phenomena. Why such a sympathetic and appreciative controller as Dr. Brown should have made things difficult for Olga is not clear, but probably his propinquity was linked up in the medium's mind with the blank sitting in progress, and for the time being the only plan was to acquiesce in Olga's preferences and substitute another controller at the earliest opportunity. Fortunately, we had sufficient time at our disposal to make

the change a gradual one, to duplicate the results obtained when you were controlling the medium, and thus to meet possible criticisms on that score. It is to be regretted, however, when later on satisfactory results had been obtained with other controllers and Olga had been persuaded to lift her ban from Dr. Brown, that, although anxious to do so, he was unable to attend another sitting before the departure of the medium from England.

At the sitting of December 19th, with the exception of Mr. A. Egerton, all present had already had previous experience of these experiments. It seems to me possible that the inclusion of a new and sceptical sitter may have unfavourably influenced the result of the sitting. Phenomena were certainly a long time in occurring, but eventually the cabinet curtains moved considerably on two occasions, and the small table, on which had been placed the luminous basket, moved noisily towards the sitters, and later the curtains flew out in the same direction.

On December 20th, at the end of the preliminary phase of the sitting, up to which time, as usual, no phenomena had been observed, Professor A. F. C. Pollard and I, with the permission of Olga, sat inside the cabinet curtains and, as best we could, controlled each other's hands and feet. The rest of the sitters, including Miss Kaye, the secretary, took up their positions under the electric control. My friend Mr. A. David controlled the medium, Mrs. Pollard acted as second controller, and Miss Kaye was next to her so as to be within earshot of Olga. All the sitters were personally well known to me and had, as you know, come at my invitation.

The notes of the sitting were of necessity not made until after each phase, when Miss Kaye and I, with the help of the other sitters, compiled them, and she spoke into the dictaphone.

Owing to our position behind the curtains, Professor Pollard and I were unable to see the phenomena except when the curtains flew outwards and disclosed the red light and the objects marked with luminous paint. At one moment, however, we heard the bell ring and then the sound of the small table scraping along the floor, and later the table, with a sudden movement, upset against Professor Pollard's knees.

The phenomena which were observed were all outside the cabinet, and at no time did we get the impression of anything

happening inside, even when the curtains were flung, so it seemed, outwards. No phenomena of the order of materialization appeared during this sitting although this was promised by the optimistic Olga during the third phase. We then sat with the curtains slightly apart, which allowed the red light, which had been increased, to shine into the cabinet. This may have inhibited the promised materialization from occurring, but we were anxious to see as much as possible, and Olga raised no objections.

At the sitting held on the afternoon of January 9th, when several members of the *Co-Optimists* Company were present I controlled the medium, while you, Miss Kaye, and Mr. Stanley Holloway, a member of that company, were standing outside the white curtain. Miss Betty Chester acted as second controller. During the second phase considerable phenomena were observed. The most remarkable, in my opinion, as being unusual, was when Mr. Melville Gideon had been requested to push the table, on which lay the luminous basket, nearer to the curtains. He had already broken hand control to do this, and his right hand was stretched out towards the table—so he told us—when the table gave a violent jump, flinging the basket to the floor. Immediately following this occurrence the medium quickly agitated his hands and grunted as if in self-congratulation. This gave the incident the appearance of a joke on the part of Olga. For a time the members of the *Co-Optimists* sang to encourage Olga, but she only remarked '*Sprechen!*' Unfortunately, when I broke right-hand contact to turn on the red light it was found to be disconnected, and the sitting therefore had to be continued in the dark. Miss Chester controlled the medium's hands while I broke contact. The last movement of the table when it was flung against the legs of two of the sitters was especially violent. The convivial spirit shown by the sitters seemed to help the production of phenomena, and remembering the number of new sitters and the short time which had elapsed since the previous sitting, I considered the result satisfactory.

At the sitting of January 14th (afternoon) I controlled the medium and Miss Alice Reutiner acted as second controller. You sat outside the white curtain during the first phase and then left; Miss Kaye was outside the room during the third phase of the sitting. During the second phase some moderately good phenomena were produced in rather faint red

light. Olga had asked me to lower the light. After the right-hand curtain had shaken unmistakably on several occasions the basket then rocked. Olga then asked that the table on which the basket and other objects had been placed should be moved nearer to the sitters in the centre. After the experience of January 7th we suspected a joke and warned the intended victim. The table duly jumped just as Admiral Wolkoff touched it, and then it was dragged (supernormally) close to the centre of the curtains. Later, the curtains opened slightly and the table was upset and flung against Admiral Wolkoff's feet and the objects on it were scattered on the floor. The bell-box, on which had been placed some smoked paper, was then attacked (it had luminous spots round the edge), and it was seen to move in a series of jerks, and afterwards we found that a piece of wood some six inches by one inch had been torn from one side of the box which contained it. This may possibly have been caused by the table falling upon it, as it had originally been under the table, which later was moved (supernormally) nearer to the curtains before it was upset. The red light box over table was turned right round at one moment, but this was probably caused by the outward movement of the curtain. The light was not sufficiently strong to enable us to see whether any solid object came out of the curtains to achieve these phenomena. Olga then said she wished the light full on. I did this, but nothing occurred, and a ten-minute pause was asked for. I then requested Miss Kaye to ask Olga if she minded Miss Kaye being out of the room during the third phase. Olga did not object. As you will remember, you asked me before you left to try this experiment although I was afraid the change might possibly upset the medium, as Miss Kaye had always been the one to whom Olga had spoken. During the beginning of the third phase Olga seemed to be making a special effort to please me by obtaining good phenomena at this, my last sitting. The light was still on full but there was no sign of a materialization such as Olga had promised. Eventually, after considerable convulsive movements on the part of the medium, he collapsed and his breathing became very weak for about two minutes. The peculiar breathing associated with Olga then suddenly recommenced, and she told Miss Reutiner that although just at the point of doing something very good she now had to leave us. We attempted to persuade her to remain, and I pointed out how disappointed

Miss Kaye would be if nothing occurred in her absence, but Olga said, ' Good-bye.' The movements which usually precede the medium's return to his normal state now commenced, but suddenly Olga returned and said to us she had been allowed to come back for ten minutes. I suggested lowering the light, and then did so. While I broke right-hand contact Miss Reutiner held both hands of the medium. For nearly ten minutes nothing occurred, then Olga asked me had I felt anything. As a matter of fact, I had distinctly felt something touch me lightly on the outside of my left ankle, but had not reported this, as I thought it might have been one of the control wires got knotted and then moved. On examining the wires later this explanation seemed unlikely, and so it may have been a supernormal touch, as claimed by Olga. We were then asked to watch closely as she was trying hard to do something. Shortly after this both Miss Reutiner and I distinctly saw the basket (which had been placed under the table during the second pause) give a succession of shakes. This was not seen by most of the other sitters, who said they had not been looking at it. Very shortly the basket was seen to shake again in a similar manner, and this time all the sitters saw this happen. The phenomenon was repeated a third time rather more noticeably, but at no time did the basket appear to change its position. Olga then said she must go as the ten minutes were up, and the medium became normal more quickly than is usually the case. I kept control of the medium after he was normal, and both hands and feet registered on the control indicator until the orange light had been turned up, and I then requested Professor Nils von Hofsten to examine the basket and the area between it and the medium, to satisfy himself that nothing had been attached to it. This he did and reported he had found nothing.

Recalling the phenomena I was best able to observe myself during the whole series of sittings the following impressed me most : At the sitting of November 14th, when I was sitting on the left of the second controller, I asked Miss Kaye to invite Olga to touch my face. A few minutes after the suggestion had been made the luminous basket was lifted from the floor and dropped neatly over my head. I had obligingly stretched forward as far as possible without breaking hand control, and so the top of my head was almost facing the centre of the cabinet. I was very much impressed by the exact method in which this was

done as the red light was off at the time and there was no luminous object in a line from the medium past my head against which it might have been silhouetted. Later, following a promise given by Olga (the medium speaking in trance) the basket was removed from off my head by a force which seemed to come from the centre of the cabinet and not from the medium. The basket fitted over my head and face very closely, and, as we tested later, only by a direct tug could it be removed painlessly. It was placed directly over my head, and then by a force applied on the bottom of the basket pushed as far as it would go. When the reverse process took place I distinctly heard a noise as though of fingers trying to grip the basket, and, when at the first tug it did not come off, something feeling like a small finger came in under the edge of the basket. It touched me lightly on the upper lip. The basket was then taken off my head and struck the curtains about in their centre. The temperature of the finger felt about normal. It was curious none of the other sitters saw any of the luminous spots on the basket obliterated while this was taking place.

At the sitting of December 2nd the most interesting phenomenon was the lifting of a handkerchief off the table and its removal into the cabinet. I had just been requested by Olga to place a handkerchief directly under the red light, but Mr. J. W. Miller suggested that he should do so. He then broke control, placed his own white silk handkerchief on the table, and returned to his chair. After several minutes had elapsed I distinctly saw the handkerchief rise from the table, pass between the curtains, again reappear as though waved, and then finally disappear from view. I got the impression that the handkerchief was held at one corner, but could not see by what this was done. The handkerchief was found, after the sitting was over, behind the curtains, lying close to the wall farthest from the medium. A knot had been tied in one corner of the handkerchief.

At the sitting of December 23rd, which struck me as the best at which I was present, I was seated at the end farthest from the medium. There were only six people seated, counting the medium, and we sat closer in to the curtains. Owing to the plate for my left foot being too far back to enable me to make contact, we had to abandon the electric foot control for the latter part of the sitting and also the hand control while I was holding my hand under the light. Whenever I looked at the

medium's control lights they were registering correctly. The curtains began to shake and bulge with more continuity of movement than I have noticed at other sittings, and the red light was full on except for a part of the third phase. Olga promised to take from my hand an imitation rose which I had brought. In order to place my left hand under the red light I had to move my chair forward. After I had been holding my hand under the light with the flower on the palm for several minutes I distinctly saw what appeared to be a complete hand come out from between the join of the curtains, advance to within six inches or less of my own hand, hesitate, and then quickly retire behind the curtains. All present, including Miss Kaye, claimed to have seen this 'hand'. Later I saw the luminous basket, which had already been lifted from the table and thrown near Mrs. Baggallay's feet, rise from the ground (as the curtains came right out to it), disappear completely between the curtains as they receded back to their normal position, reappear almost immediately, and move swiftly through the air in the direction of the second controller, Miss Baggallay, whose face, I was told, it struck. I got the impression of some formation holding the basket while it was moving through the air, but owing to the line taken by the basket—it appeared to me to come first in my direction at the height of several inches, then take a quick turn towards the join of the curtains, passing close to and almost as high as the box containing the red light, and emerge from the curtains at the same height as though flung with considerable force—I was not able to see it except by virtue of the luminous paint on it. The box containing the red light, as you know, had a slit down one side and a hole underneath, thus casting two areas of light, but not to any extent lighting up the area between it and the medium. The box had got turned towards the left of where the two curtains joined, and so the light was shining mostly on the left curtain and also downwards, thus forming a patch of light between me and where the basket entered the cabinet. I have therefore no reason to deny the presence of the 'arm' seen, by all the others present, to be holding the basket as, owing to my position, I could not have seen such an arm. During the third phase I again held my left hand under the light, which by that time had been considerably lowered at Olga's request, and something coming from the direction of the curtains touched my finger-tips with two or three rapid taps, giving

me the impression of being so touched by several fingers, and at the same time I distinguished what appeared to be fingers advance into the area of red light. The light on this last occasion was not strong enough to give me the same impression of whiteness that I had observed when the ' hand ' emerged on the first occasion. Unfortunately, I had not removed my glove and so could not judge of the temperature of the ' fingers '. The movement of the curtains at this sitting was very remarkable, as I had noticed already on some other occasions, bulging out in different places in rapid succession just as though pushed out by a whole body. The phenomenon of the curtains flying right out over the sitters' heads was always very interesting to me since they behaved as though blown out by a strong wind, although I never got the impression of more of an air current that would be set up by the outward movement of the curtains themselves.

The occasions on which I controlled the medium I never noticed any suspicious movements on his part. Indeed, after what I had previously heard, I was pleasantly surprised at his passivity while in trance. Sometimes he moved his hands with a scooping motion when purporting to draw power ; sometimes he gripped my thighs, and for short periods his head fell forward on to my hands, but at no time did he give the impression of attempting to break away from my hands or move his feet. On going into and out of trance he made convulsive movements of the arms, which then became very rigid, and he gripped and twisted the hand of the second controller. I noticed that for periods preceding the production of phenomena his breathing usually increased in rapidity and that groans sometimes preceded some extra good phenomena. On the other hand, during the last phase of the sitting of January 9th, when no phenomenon was produced, he seemed to be making more effort than at any time I acted as controller.

I was interested to note the psychological effect that the presence of different sitters apparently made on the results obtained. The reality of this, however, in my estimation, can easily be overestimated, as both medium and sitters appeared too ready to judge the psychic ' value ' of a new sitter by the amount of phenomena produced at their first sitting. On the other hand, there was at times a dearth of phenomena for no conceivable reason. Taking, however, all the sittings into consideration, I do feel they furnished considerable evidence in

favour of the contention that in the presence of some sitters better psychic phenomena can be produced than in the presence of others, and that a cheerful and encouraging demeanour is not necessarily incompatible with a keen sense of observation.

I am
Yours sincerely
(Signed) CHARLES M. HOPE

PS.—Dr. William Brown sends me the following letter :

'THE ATHENÆUM,
'PALL MALL, S.W.1
'*Jan.* 15*th* 1930

'DEAR LORD CHARLES,

'Now that the sittings with Rudi Schneider in London are over, I should like to thank you and Mr. Harry Price very cordially for your kindness in giving me the opportunity of observing the manifestations of this medium. Although nothing happened when I was allowed to control the medium (which might have been due to the suggestive inhibitory influence of an idea over his mind or over the mind of Olga), yet the phenomena that I saw when Mr. Price controlled—moving curtains, levitated waste-paper basket, movement of bell, etc.—were impressive and very difficult to explain according to any known laws of physics.

'The trance state into which Rudi throws himself during the sitting is different from that generally observable in hysterical patients when in a state of spontaneous or induced hypnosis, but after careful reflection on what I saw I should not be prepared to suggest, as a probable hypothesis, that the trance-state was a feigned one. The clonic muscular movements when going into and out of trance, and the modification of pulse-rate, etc., are in favour of the state being a genuine self-induced hypnotic trance.

'With kind regards
'Yours very sincerely
'(Signed) WILLIAM BROWN'

CONCLUSION

The careful reader of the foregoing report of our investigation into the psychic powers of Rudi Schneider, if he be honest, will be compelled to admit that we have witnessed *absolutely genuine* phenomena under conditions of triple control which defy valid criticism. It is all very well for the man who was *not* present at our experiments to say that we ought to have done this or we might have done that. I, personally, could pick holes in any report ever published—especially if I were not present at the investigation it described. But the fact remains that Rudi has been subjected to the most merciless triple control ever imposed upon a medium in this or any other country and has come through the ordeal with flying colours. The genuineness of the phenomena produced at his London séances has impressed nearly one hundred persons, including scientists, doctors, business men, professional magicians, journalists, etc., etc.

Once more I will recapitulate the conditions of the triple control. Rudi was held hands and feet by one controller, and a second person always had one hand upon the four locked hands of the medium and controller, and could always verify the position of all their limbs during the production of the phenomena. In fact, this is what the assistant controller usually did : *when the major phenomena were happening* he—or she—informed the rest of the circle that all hands and feet were in their proper controlled positions. Actually, this super-check control was not really necessary, as neither medium nor controller could raise a foot or unclasp a hand without the respective indicator light immediately informing the circle that a hiatus had occurred. This severe electrical control was applied to every observer alike, so that the hand and foot of every sitter was immobilized.

A further check on the freedom of the medium was the fact that he always wore a pyjama jacket to which the metallic gloves were sewn, and that he was invariably searched. Also, on two occasions, he wore luminous armlets.

And yet under the above severe conditions of control of

both medium and sitters we experienced the following phenomena over and over again : cold breezes felt by every one ; an occasional fall in the temperature of the cabinet (though we have decided not to regard this as abnormal until we can repeat the experiments under more exact thermal conditions) ; violent movements of the pair of curtains (hung separately, weight nine pounds fourteen ounces), which billowed and waved over the sitters' heads from time to time ; movements and levitations of the luminous waste-paper basket (weight seven and a half ounces) and the coffee table (fifteen inches square, sixteen inches high, and weighing seven pounds ten ounces) ; the ringing of the bells and the twanging of the toy zither, even in mid-air ; the emergence from, and withdrawal into, the cabinet of a handkerchief, afterwards found in a far corner, tied into a *tight* knot ; the ' touchings ' and ' brushings ' of the sitters at the wonderful thirteenth, fifteenth, twenty-first, and other séances ; the intelligent knocking of the table (several feet away from the medium) when it was resting against a sitter's leg near the end of circle farthest from the medium ; the tugs-of-war with Olga ; and, finally, the emergence from, and withdrawal into, the cabinet of ' hands ', ' arms ', and ' tubes ', some perfectly formed (these phenomena were frequent at the April experiments).

Does any sane person imagine that the *conscious* Rudi was responsible for these manifestations ? It is not as if they occurred with only one controller or with certain sitters ; they have happened under various conditions of circle formation and with different controllers. I know how difficult it is to convey to the reader the things we saw and the conditions under which we saw them ; but if he will carefully study our conditions and results, and the independent reports, I am sure he will appreciate the phenomena which so many of us witnessed, and *how* we witnessed them.

The phenomena presented to us were, in some cases, impossible of reproduction by ordinary normal means. For instance, the ' breezes ' cannot easily be duplicated, and sometimes these were very strong. The extraordinary series of waves into which the heavy curtains formed themselves at the fifth séance (witnessed by Dr. F. C. S. Schiller) cannot be duplicated by ordinary means. When I tried with my hands, feet, and sticks to get the same effect, the result was a dismal failure ; no pushing, pulling, or kicking on my part will make

those heavy curtains (hung independently) soar over our heads in a series of sustained waves, as we witnessed them. On another occasion Professor Nils von Hofsten also tried, and failed.

Does the conscientious reader of this report seriously think that it is possible to produce normally a 'woman's' arm, holding and waving the waste-paper basket, under the conditions of control obtaining at these experiments? And yet that is what we saw: apparently a woman's arm complete with hand and fingers, unclothed, emerge from, and withdraw into, the cabinet. Could any person have duplicated normally, under our conditions, that small, slender, very white, four-fingered hand which tried to pick up Lord Charles Hope's rose, afterwards patting him upon the hand? In all seriousness, would not the normal duplication of that phenomenon (Lord Charles's hand was virtually between the 'hand' and the medium) under our control conditions have been as great a 'miracle' as what we actually saw? And yet this same effect was again witnessed at the extraordinary last séance. *I am tired* of challenging conjurers and others, and offering money prizes for a duplication of Rudi's phenomena under our conditions of control—conditions which have confounded our critics.

Speaking of the *colour* or *whiteness* of the pseudopods, or limbs, which emerge from the cabinet, it must be remembered that really we cannot determine the colour, as all we see is a more or less bright surface *from which are reflected the rays of the red lamp*. For all we know the 'limbs' may be a pale yellow or some other light colour. But in comparison with a known tint, such as a person's hand or a sheet of white paper, it is not difficult to determine the *relative* brightness. The pseudopods may even be pink, as of course the red rays would make this tint appear much *lighter*, just as light green (the complementary colour) would appear *darker* under the same conditions. If the reader will take a number of pieces of paper, of various tints, and examine them under a dark-room lamp, he will see how deceptive colours can be in a red light.

Is it possible to simulate even the trance into which Rudi falls during the production of phenomena? No one, as yet, has had the temerity to try. I have tried to reproduce that stertorous breathing which accompanies Rudi's trance paroxysms, but in six and a quarter minutes I was exhausted. Yet Rudi will maintain this gruelling trance state, with the

perspiration pouring off him, for hours at a stretch. Dr. William Brown, the eminent psychotherapist, has expressed the opinion—which would be confirmed by any layman who had seen Rudi—that the medium's trance is a 'genuine self-induced hypnotic trance'; and we have seen how his pulse-rate accelerated during the time the boy was unconscious. Does our greatest antagonist, the biggest sceptic, or the most hyper-critical materialist seriously suggest that Rudi can, in the exhausting trance state, conversing all the time, held by two persons and controlled by four electrical circuits, fraudulently tie knots in handkerchiefs, float the curtains over our heads, or produce, in a good light, limbs which have volition and are intelligently directed? And produce these same manifestations with a constantly changing circle and with different controllers? And not only in London, but in various parts of Europe with many different investigators?

Not only was it physically impossible for the boy to have produced one single phenomenon fraudulently under our severe conditions, but it would have been difficult for him to have simulated some of the phenomena if all his limbs were free and if he were totally uncontrolled. As a lifelong student of methods of deception, I know the apparatus that would be required for the simple effect of, say, merely raising a handkerchief from the floor and manipulating it as we saw it. The wires, pulleys, etc., required would be considerable, and a person would have to have his entire freedom to manipulate them in order to simulate the effect we saw with the handkerchief—to say nothing of what would be required to tie it in a tight knot! This is not an *ex parte* report; I am speaking as one with complete knowledge of what can and can not be done by means of legerdemain. If we had detected Rudi in any fraudulent action we would have exposed him. The simplest parlour trick *requires conditions*. Remove the conditions and away goes the trick. Young Maskelyne, with his skit 'Olga', required a special solid mechanical cabinet (Rudi uses a pair of curtains) which, I am told, cost forty pounds to build. He required means of masked ingress and egress to the cabinet. He required a trap-door in the stage, and sub-stage assistants to hand up the things and work the trap. He employed two other attendants on the stage, besides himself and his girl assistant, 'Olga'. In other words, there were probably at least six persons with perfect freedom, a mechanical cabinet,

and a mechanical stage, in order to attempt to simulate the effects (which it did *not* in any shape or form) produced through an unlettered Austrian youth, in the paroxysms of a trance, and held by two persons and controlled electrically. And yet the magician *dares* to call his act ' Maskelyne's answer to Rudi Schneider '. Maskelyne's effort was ludicrous. No wonder Maskelyne refused my thousand pounds' challenge to reproduce Rudi's phenomena when he required such a lot of human and mechanical aid in order to produce his own ridiculous travesty of our experiments. During the six-days' run of his skit ' Olga ', at the Coliseum music-hall, from the stage of that theatre I publicly challenged Noel Maskelyne (on December 10th 1929) to simulate by trickery one single phenomenon as produced through Rudi Schneider under the identical conditions as imposed by the National Laboratory of Psychical Research. I offered him a personal fee of two hundred and fifty pounds if he could show us how it was possible for Rudi to trick us under our electrical system of controlling the medium. Of course he refused.

It has not been our policy to solicit reports from all of the sitters who have attended our experiments, but nine gentlemen, most of them scientists or literary men, have published their impressions of the phenomena in the public Press, or have furnished private reports or observations. These gentlemen are Dr. William Brown, Professor A. F. C. Pollard, Mr. C. E. M. Joad, Dr. Eugène Osty, Mr. Hannen Swaffer, Captain McDermott, Mr. Shaw Desmond, Mr. Will Goldston, and Mr. Frank Lawton, and their views have been incorporated in this report. The ' Observations ' by Lord Charles Hope is a valuable document, containing, as it does, his impressions and details of the phenomena while he was responsible for the control of the medium and when he was inside the cabinet and at cabinet opening. Lord Charles has had considerable experience in psychic matters.

The above gentlemen write from different angles, but all are deeply impressed at what they saw and heard. Dr. William Brown is, of course, the eminent psychotherapist and author. Professor Pollard is a scientist at the Imperial College. Mr. C. E. M. Joad is a philosopher and psychologist. Mr. Hannen Swaffer speaks for himself. Dr. Eugène Osty gives his expert view as the chief psychist in France. Captain McDermott writes and analyses merely what he sees. Shaw Desmond

is a spiritualist and novelist and tackles the problem from that angle. Mr. Will Goldston attended solely in his capacity as professional magician, determined to put his finger on the 'trick', if it existed. He declares that not even a 'body of magicians' could have produced what he saw *under the conditions*. Mr. Frank Lawton, the actor, enthusiastically describes his first séance and the things which impressed him. It is important that we should publish the opinions of others, just as it is important that we should have a variety of sitters and a change of controllers. No one who has attended any of our séances with Rudi has ever been able to say that there was the slightest suspicion of fraud on the part of any one present.

All have told me privately how impressed they were with the medium, the triple control, and the phenomena. No one could possibly give a valid unfavourable report of any séance; no one can say the phenomena are produced fraudulently. So our guests can give only a favourable report or say nothing. No visitor to our experiments has been asked to sign the protocols, copies of which were available if required. The dictaphonic notes were made as they occurred, in the hearing of those present at the séance, and thus the accuracy of the events could have been challenged by any person present. But of course it never was. I think it is a mistake to *ask* a visitor to sign the séance protocol, as it puts him in a peculiar position. He may not want his name published in connexion with psychic matters; he may want to experiment further; he does not know what use may be made of his name; he may sign unwillingly because he thinks he is under an obligation to you and does not like to refuse. He may even afterwards change his mind! Several of the sitters offered to sign, but as we were not preparing the report in that manner, we did not record their signatures. No, the *spontaneous* accounts of impressions which we publish are worth many signatures at the foot of one of our own protocols.

Some of the scientists who have seen Rudi are either in posts held under Government or the universities, or are in active professional practice. In the present state of orthodoxy it requires a very strong man indeed to come out in the open and say what he thinks. But a period of freedom is coming. One famous scientist who attended our séances was going to broadcast his impressions of what he saw, but

the British Broadcasting Corporation would not permit it. Apparently the time is not yet ripe for scientists to say what they like with impunity! As Dr. F. C. S. Schiller remarks,[1] 'Scientists unhesitatingly disbelieve even their greatest and best authorities, so soon as they claim to have made discoveries in this field' (psychical research). No wonder the scientists feel discouraged and are afraid. They dare not—in many cases—say what they believe. If a man is strong enough—like Sir Oliver Lodge—he can shout from the housetops what he believes to be true. But a smaller man has to be careful. He has his living to get and a future to provide for; he must not quarrel with orthodoxy—and his bread and butter. That is, *not yet*. But as a professor remarked at Oxford University recently when I gave an address on the Schneider boys: 'As sure as the sun rises to-morrow morning, so surely shall one day be established at Oxford University a Chair of Psychical Research.' And Rudi has made that day less distant. Already there has been established a Department of Psychical Research at Buenos Aires University; this modern university has hewn for itself a new path through hidebound orthodoxy which, some day, every other university will be compelled to follow.

Including the April sittings, the following scientists have been present at the Rudi experiments: Lord Rayleigh, Professor A. O. Rankine, Dr. F. C. S. Schiller, Dr. William Brown, Professor Nils von Hofsten, Professor A. F. C. Pollard, Mr. C. E. M. Joad, Mr. A. Egerton, Professor A. M. Low, Dr. Braun, Dr. David Efron, Dr. Eugène Osty, and Dr. Jeans. Miss Elizabeth Williamson, the astronomer, and Mrs. Mitcheson (sister of Professor Haldane) are interested in, or connected, with official science. Some of the above gentlemen have had one séance only, their duties precluding their attendance at the complete series, to which they were invited. Two or three men of science whom we invited were not able to come themselves, but suggested others. All these witnesses of Rudi's manifestations were very impressed.

Every criticism of Rudi's phenomena or of our arrangements has been met. The criticisms, be it noted, were made usually by persons who have *never seen* Rudi or our séance room, and have had no experience of our electrical control or its application to sitters and medium. We have shut up our note-taker

[1] *Nineteenth Century*, July 1927, p. 62.

in a mosquito net because some newspaper readers are supposed to have thought that our secretary was in league with Rudi (one idiot who wrote to the *Daily Mail* thought she was Rudi's *secretary* !), and she has sat (controlled with the other sitters) in the circle when I was not there. Also, both Miss Kaye and I have been absent when phenomena occurred. We have had controllers behind the net who were watching the note-taker ; and I even thought of having the controllers watched ! We have invited to our experiments the most competent—and best known—professional conjurer in England because some obscure members of the Magic Circle kept shrieking, ' Invite the conjurers ', though these same people were careful not to come themselves and accept any of our challenges to duplicate the phenomena. We have had sitters (Lord Charles Hope and Professor Pollard) *inside* the cabinet while the phenomena were happening *outside* ; and we have had Lord Charles Hope sitting *outside* the cabinet, at the curtain opening, while materializations were taking place *inside* the cabinet, a few inches away from his eyes and hands. We have changed the constitution of the circle, varied the arrangement of the sitters, changed the controllers, and Lord Charles and I have purposely absented ourselves from the séances in order that we could say we had done so. But the manifestations have occurred under every condition of change or control, and both the mediumship and this report are unassailable and final, and nothing can shake them.

On behalf of the Council of the National Laboratory of Psychical Research, I have handed Rudi Schneider a letter—really a certificate—stating that *absolutely genuine* phenomena have been produced through his mediumship, under triple control conditions which had never previously been imposed on any psychic known to the writer. Not the slightest suspicious action was witnessed by any controller or any sitter. Rudi did everything we told him, at any time, and never queried any experiment. If the Laboratory issued a ' gold medal ' or ' diploma ' for genuine mediumship under our own scientific conditions we should have no hesitation in awarding it to Rudi. I know of no other physical medium who could claim it—except, perhaps, Miss Stella C. How many physical mediums would leave their country, home, and friends and place themselves in the hands of strangers, for three months, and pass every test ? I candidly admit I cannot think of

another psychic who would do this. Most of them would be exposed in a week under our merciless conditions of control. So that is why we have given a certificate to Rudi stating that, in the opinion of the Laboratory officials, he has produced genuine phenomena while he has been under our observation. If Rudi were to be ' exposed ' a hundred times in the future, it would not invalidate or affect to the slightest degree our considered judgement that the boy has produced genuine abnormal phenomena while he has been at the National Laboratory of Psychical Research. No medium in this or any other country has produced such phenomena under our scientific and merciless triple control ; and this report represents the most complete scientific investigation of any physical medium who has ever placed himself at the disposal of British psychists. The severity of our control conditions has never been approached previously.

The reader will appreciate the fact that this report has been drawn up *as the investigation proceeded.* Besides the dictaphonic records, the annotations and remarks were made usually the next day (sometimes the same day) when the events they describe were but a few hours old. This report is a bald statement of what occurred, and the conditions under which they occurred ; and care has been taken not to exaggerate when dealing with the phenomena we witnessed. This, I repeat, is not an *ex parte* report. Rudi visited us to be tested, and if our findings had been negative, or if we had found cause to be dissatisfied with the boy, we should have said so just as enthusiastically as we now state that the medium has produced genuine phenomena under our own laboratory conditions. We have no fault to find with Rudi ; he has cheerfully consented to our holding any test or any séance, with any sitter or controller. He is the most tractable medium who has ever come under my notice. Mediumship amuses him—and bores him. He would much rather be playing football, and we owe something to him that he so cheerfully left his own native playing-fields at the best time of the year to gratify a number of strangers in whom he cannot have the slightest interest. Our thanks are due also to Rudi's father, Herr Josef Schneider, in allowing us to keep his son for so long. But I know he has the cause of science at heart, and no bona fide investigator has ever been refused a séance with Rudi. If some so-called psychists have failed to obtain what they sought, we must

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conclude that the fault rests with the investigators rather than the medium. The psychological nexus between the medium and his judges is a very real, but very delicate, thread which can easily snap if roughly or unsuitably handled. Some 'investigators' of my acquaintance are not fit to examine a horse, let alone a being with a soul and a personality.

If Rudi is so tractable in our dealings with him, Olga, his trance personality, is only rather less so. We have asked Olga to do things for us, and they have been done. She has promised us good phenomena at prearranged times, and often—but not always—these have been forthcoming. I am afraid that Olga has her likes and dislikes and occasionally makes uncomplimentary remarks about the sitters. But do not we all? Olga *says* what we are thinking! Fortunately, her utterances are in a sibilant German which does not reach the ears of the criticized. This is usually a pity!

One sometimes hears the remark, 'What does Rudi *make* out of his mediumship?' This question is asked usually by some one who is completely ignorant of the Schneider brothers or their mediumship, because it is quite well known that the Austrian boys have never received payment for their services, as such, though there is no earthly reason why they should not. I once saw this question hinted at in the Press, but I suppose it never occurred to that particular newspaper man that Rudi was just as much entitled to be paid for *his* services as was the journalist who made money by writing about him. A most extraordinary notion has got abroad that if you are a medium you must work for nothing!

As a matter of fact, we paid Rudi only what he would have earned at his trade, from which we took him. We *ought* to have paid him more, but so many other expenses were incurred through the investigation that we did not remunerate him as as much as we would have liked. Though of course members of the Laboratory paid for their sittings, there was a considerable deficit to be made up, and on behalf of our Council I would like to thank Lord Charles Hope for his very material assistance in this connexion. I must also publicly thank our secretary, Miss Lucie Kaye, for making arrangements for Rudi's sojourn in London and looking after his general welfare. She could do this better than any one, because of her perfect knowledge of the German language. I know that often, at great inconvenience, she has attended and recorded

our séances—which meant many late nights—and for this the Council is greatly indebted to her.

Who or what is Olga? After many séances and 'confidential' talks with 'her' I am completely at a loss to know whether she is really a figment of Rudi's subconscious mind or actually a discarnate entity. But I must admit that I—and I am speaking for myself only—have discovered no evidence that she is a spirit. However attractive the spirit hypothesis may be, I cannot honestly say we have *proved* that Olga is anything except perhaps a creation of Rudi's trance-state. I am quite convinced that there is nothing in the Lola Montez myth, and no one knows that better than Olga! Personally, I have never heard her say that she *is* Lola Montez, and she conveniently shelved every question concerning this notorious international adventuress. Which reminds me that the reader is still unacquainted with the contents of Major de Montmorency's letter, in which he describes the adventure which overtook his uncle. (See Third Séance, Second Series.) This is a copy of the letter:

'ARTHUR'S
'ST. JAMES'S STREET, S.W.1
21st November 1929

'DEAR MR. PRICE,

'With reference to our conversation on the telephone this morning, my uncle, to whom I referred, was Mr. Francis Leigh of Rosegarland, Co. Wexford, Ireland. As he was born in 1815, in 1840 he must have been 25 years of age; he was then—or had been—a lieutenant in the 10th Hussars.

'In Paris, in about 1840, Lola Montez became his mistress, and one day in a fit of jealousy she seized a pistol and fired it at my uncle; my uncle, in order to escape, jumped out of the window. As Lola Montez's apartment was on the *rez de chaussée*, my uncle escaped with a shaking.

'Yours sincerely

'(Signed) HERVEY DE MONTMORENCY

But some people will argue that when we saw a 'woman's arm', a 'white hand', etc., etc., it *must* have been that of a spirit. But we have no evidence for that assertion. It might have been some exteriorization of the medium's power (due

to a natural law with which we are totally unacquainted) that produced the 'pseudopods', 'ideoplastics', 'terminals', 'psychic emanations', 'teleplasmic formations'—call them what we will. But we did not obtain one shred of evidence that the limbs we saw once belonged to—or were part of—a sentient being who once walked this earth. I would cheerfully admit that we had had such evidence because the 'spirit hypothesis' fits in so well with the observed facts.

But the reader might remark, 'Yes, that argument is all very well, but you admit that something "brushed past you", and "pulled your trouser-leg". What was it?' True, what was it? That is why we hold these investigations. Some day we shall stumble across the *laws* that govern these phenomena, and our quest will be ended. But I admit that the spirit theory is as good as any and forms a good working hypothesis. But we want *proofs*, not hypotheses.

It has been often remarked, 'Why don't you *seize* the pseudopods when you see them?' Well, in the first place, assuming there is a nexus between the 'limb' and the medium (and there *must* be some connexion), it is reasonable to suppose (as it is often alleged) that a sudden seizure of the limb would injure the unconscious medium in some way—perhaps seriously. In any case such an act would at once destroy the medium's confidence (*the vital link between subject and investigator*) in the controlling group and our experiments would come to an end. These limbs have been often photographed with various mediums (though not under such stringent conditions), and doubtless we could employ photography with Rudi if we had him long enough. As a matter of fact, Dr. Eugène Osty, of Paris, has a chamber at his Institut which can be flooded with infra-red rays and instantaneous photographs taken in the dark. I am hoping that Rudi will visit the Institut Métapsychique in 1930.

Sometimes we are asked why we do not employ white light at our experiments instead of red. My answer to that is, 'Why don't we develop a photographic plate in the sunlight?' Because we cannot! But Rudi's phenomena have been produced in a good red light, and Willi Schneider's manifestations in a bright red light. At the séance which Mr. Will Goldston attended the six indicator lights were so brilliant that, with the added illumination from the centre lamp, the sitters could be dimly, but distinctly seen. Some

physical mediums (e.g. Frau Silbert and Anna Rasmussen) produce phenomena in the glare of sunlight or an arc lamp. It is all a matter of training, and I believe the objection to a white light is purely psychological. The same with the incessant talking ; I am convinced that it is a product of bad training in the early days of the mediumship.

Our experiments with Rudi concluded rather earlier than we anticipated on account of the fact that Olga told us (see ' conversational séance ', December 17th) that it would be useless to continue the sittings after January 27th. She said she ' could not come ' after that date. I do not pretend to see either rhyme or reason in this summary termination of our investigation, but experience has proved that it would not be sound policy to pursue our experiments when we are told distinctly that conditions would not be good. It might be possible to talk Olga into ' carrying on ' through February and March, but, as it happens, Lord Charles Hope will be in the South of France after the middle of January, and the present writer feels that he, too, requires a rest after so many late nights and the burning of the midnight oil compiling this report. And the medium must want a rest from his mental exertions of the past three months. So Olga's dictum happens to coincide with our own inclination in the matter.

I think it would be almost useless for us to experiment with Rudi again unless we could form a group of scientists (physicists, biologists, etc.) who would agree to sit *regularly* with the medium and make many tests concerning his respiration, blood-pressure, body temperature, pulse-rate, trance, ' Olga personification ', etc., etc. That is the next step, *now that we have definitely proved that the phenomena are genuine.* It is also necessary to photograph the various phases—or stages—in the growth of the pseudopods, or ' limbs ', which we have witnessed. This might be done by means of the infra-red rays or other source of ' invisible illumination ' of a wave-length which is not visible to the eye but which will affect the sensitized emulsion of a rapid photographic plate. It is also necessary to construct a thermal chamber in order to accurately determine the variations in the temperature of the cabinet or séance room. All this costs money, much energy, time and labour, and the sustained interest of a number of scientists who have the necessary qualifications to carry out the experiments. As regards the present series of séances, our policy

has been to interest as many scientific men as possible in the phenomena of mediumship, and in this we have succeeded.

The reader may reasonably question whether we have 'discovered anything' during the course of our investigations. Well, we have discovered that the phenomena are *real* and can be produced to order—surely a conclusion of paramount importance. As to the *causation* of the manifestations, that can be determined only after many more experiments with many more mediums. But we have succeeded in adding our quota to the fund of general knowledge of the subject, and it is only by the piling up of data, *obtained under conditions which are beyond valid criticism*, that we shall ever arrive at the truth which underlies psychic phenomena. The question whether these manifestations prove survival or whether they are merely the outward and visible signs of some natural law will be settled only in the laboratory by scientific means. Psychologists and philosophers may theorize, and theologians may dogmatize, but it is the experimenter in his laboratory who will, some day, determine that immensely important question which so vitally concerns every one of us: 'What happens after death?'

I will conclude this report by stating that it should be read in conjunction with the protocol of the April sittings—the two reports are complementary and supplementary. Our Rudi investigation may well become classic, and the wax cylinders of the dictaphone—which are being preserved—may some day adorn a museum devoted to the birth of a science which is destined to revolutionize—perhaps even regenerate—mankind.

APPENDIX A

METEOROLOGICAL DATA COLLECTED DURING SECOND SERIES OF SÉANCES (NOVEMBER 14TH 1929 TO JANUARY 20TH 1930)

Séance Record.	Date of Séance.	Barometer at 6 p.m.	Hygrometer.		Outside Therm.		Weather Remarks.
			Dry.	Wet.	Max. Fahr.	Min. Fahr.	
Good . . .	Nov. 14	29·57 Rising	35	34	42°	32°	Cold.
Good . . .	Nov. 18	30·06 Falling	36	35	36°	31°	Cold.
Negative . .	Nov. 21	29·84 Rising	35	34	54°	44°	Mild.
Good . . .	Nov. 25	29·41 Rising	54	48	57°	49°	Rain ·25 in.
Fair . . .	Nov. 28	29·29 Rising	55	53	55°	47°	Rain ·95 in.
Very good . .	Dec. 2	29·33 Rising	51	50	54°	42°	Rain ·17 in.
Good . . .	Dec. 5	29·2 Rising	54	52	48°	39°	Colder.
Good . . .	Dec. 9	29·27 Rising	46	42	54°	39°	Rain ·41 in.
Good . . .	Dec. 12	30·17 Rising	45	41	48°	40°	Rain ·17 in.
Good . . .	Dec. 16	30·65 Rising	37	36	43°	37°	Colder.
Fair . . .	Dec. 19	30·37 Falling	37	33	42°	31°	Cold ; fine.
Good . . .	Dec. 20	29·84 Falling	35	33	38°	30°	Cold.
Brilliant . .	Dec. 23	29·19 Falling	43	42	43°	33°	Rain ·01 in.
Good . . .	Dec. 30	29·54 Rising	46	45	47°	43°	Rain ·21 in.
Brilliant . .	Jan. 2	30·04 Steady	45	42	48°	45°	Rain ·01 in.
Poor . . .	Jan. 6	30·10 Rising	42	40	47°	36°	Cold ; sunny.
Fair . . .	Jan. 7	30·02 Falling	47	44	49°	41°	Dull.
Negative . .	Jan. 9	29·71 Falling	46	43	49°	34°	Rain ·01 in.
Good . . .	Jan. 14	29·69 Falling	52	50	55°	49°	Rain ·03 in.
Good . . .	Jan. 16	30·28 Steady	45	43	47°	40°	Fine.
Superb . .	Jan. 20	30·10 Rising	45	42	48°	47°	Dull ; mild.

REMARKS

In spite of what Olga informed us at a recent séance, there is no doubt that weather conditions *do* affect the medium and/or his phenomena. Every psychist knows that hot, heavy, sultry weather inhibits the manifestations, and the sitters appear to be affected also. Cold, dry, still weather is what is required for the best phenomena.

I kept a careful record of the meteorological conditions for the days on which we held our experiments and have managed to glean a few facts from the data which have been compiled. I hope future observers will consult these tables and compare them with their own notes of weather conditions.

In the first place, the reader can hardly fail to notice that during our experiments the weather was extraordinarily wet and very mild. I am adding these notes on January 22nd 1930, and, so far, winter is conspicuous by its absence. It has been one of the mildest seasons on record—and one of the wettest.

During the days on which we held our séances the outside temperature fell to freezing-point or below on only three occasions out of twenty-one days on which we sat. 'Good' phenomena were witnessed at two of the sittings; 'fair' at the other. On the three occasions when we saw really brilliant manifestations, two of the days were wet, the other dull. Curiously enough, at our last experiments on January 20th, when Olga did so well, the weather was very mild, but turned much colder during the night. On the two days when we obtained negative results the weather was mild (November 21st) and wet and raw (January 9th). We can explain the failure at the first negative séance, but not at the second sitting, when the weather was cooler. It was then (January 9th) that we made such an effort to get good results.

On nineteen days out of the twenty-one on which we sat the maximum temperature was 40° Fahr. or over. On fifteen days the temperature was over 45°; on six days the thermometer rose above 50°; on three days, 55° or over (maximum 57°). These shade temperatures are high for the winter months. On the day when the maximum temperature was reached (on November 25th) we recorded excellent phenomena. It is very difficult to draw deductions from these statistics.

Another fact that the reader will observe from our tables is that the barometer was either rising or steady during fourteen séances out of the twenty-one—i.e. two-thirds. But there, again, we have the records of 'falling', 'steady', and 'rising' for the

three best séances, so what are we to make of these facts? I am afraid that in our present state of ignorance of the laws that *must* govern phenomena, it is almost impossible to arrive at any definite conclusions concerning the climatic effect on séance room manifestations. But as I have previously remarked, our data may be useful for future observers.

APPENDIX B

LIST OF SITTERS AT THE TWENTY-SIX SÉANCES HELD IN APRIL, NOVEMBER, AND DECEMBER 1929, AND JANUARY 1930

(*Figures in brackets denote number of sittings attended by the person indicated.*)

Mr. Harry Price (23)
Herr Karl Amereller (5)
Miss Virginia Baggallay (14)
Mr. Thomas H. Pierson (2)
Mrs. Herbert Baggallay (7)
Captain the Hon. Victor A. Cochran Baillie (2)
Mrs. Thomas H. Pierson (1)
Lord Charles Hope (20)
Lord Rayleigh (2)
Mr. Charles Sutton (5)
Susan, Countess of Malmesbury (1)
Mr. Hannen Swaffer (2)
Mrs. Charles Hunter (1)
Mr. Clephan Palmer (2)
Miss Mercy Phillimore (3)
Mrs. Maude-Roxby (1)
Capt. Neil Gow (1)
Mrs. Naylor (1)
Mr. G. F. Westcott (1)
Professor A. M. Low (1)
Mrs. Mallous (1)
Major C. Peters (1)
Captain H. W. Seton-Karr (1)
Sir James Dunn (1)
Mr. A. P. Hodges (1)
Miss Hilda Sheridan (1)
Lady Naylor-Leyland (1)
Sir Edward Naylor-Leyland (1)
Professor A. O. Rankine (1)
Mr. E. W. Janson (1)
Mr. J. B. Van Iddeking (1)
Mr. Kendall Foss (1)
Miss A. C. Beard (1)
Major Rudolf Kalifius (3)
Mrs. Mitcheson (6)
Dr. William Brown (3)
Miss Elizabeth Williamson (6)
Dr. Norman Jeans (1)
Lady Crosfield (2)
Captain F. McDermott (1)
Mrs. McDermott (1)
Rev. Digby B. Kittermaster (1)
Mr. Gerald Heard (1)
Mrs. Harold Cock (1)
Mr. C. E. M. Joad (1)
Mrs. Isidore Emanuel (1)
Mr. William A. Legg (1)
Mrs. V. Lennox Kay (1)
Mr. Isidore Emanuel (1)
Mr. Charles Crossley (1)
Dr. F. C. S. Schiller (1)
Professor A. F. C. Pollard (9)
Mrs. F. Carr (2)
Major Hague (1)
Mrs. S. Hankey (2)
Mr. André David (3)
Mr. J. W. Miller (3)
Dr. Braun (1)
Dr. Charles Sampson (1)
Dr. Eugène Osty (2)
Mrs. Clarice Richards (1)
Captain A. C. Glover (1)
Mrs. Donald (1)
Mr. Shaw Desmond (1)

Dr. David Efron (2)
Mrs. A. F. C. Pollard (5)
Mrs. Gaspari (1)
Mr. Will Goldston (1)
Mr. R. W. Schofield (1)
Mr. John St. L. Philpot (1)
Miss Sybil M. Fountain (1)
Mr. O. Gatty (1)
Mr. A. Egerton (1)
Mrs. Eileen Garrett (4)
Mr. Frank Lawton (1)
Miss Marjorie Mars (1)
Mr. Laurence Olivier (1)
Mr. Nicholas Hannen (1)
Mr. O. B. Clarence (1)
Mr. Carl Harboard (1)
Mr. Frank Harvey (1)
Miss Betty Chester (1)
Mr. Pierre de Caillaux (1)
Miss Celia Glynne (1)
Mr. Melville Gideon (1)
Miss Molly Molloy (1)
Mrs. Stanley Holloway (1)
Mr. Stanley Holloway (1)
Miss Alice Reutiner (1)
Mr. Alfred Morris (1)
Lady Dorothea Hope (1)
Admiral Nicolas Wolkoff (1)
Mrs. Alfred Morris (1)
Professor Nils von Hofsten (2)
Mr. James A. Stevenson (1)
Mr. J. R. Ackerley (1)
Commander G. W. Hillyard (1)
Mr. Lacy Baggallay (1)

The Secretary (Miss Lucie Kaye) attended every séance in order to take notes, etc., but absented herself from the latter portion of one of them.

CONTROLLERS

The following persons acted as principal or assistant controller of the medium :

Mr. Harry Price
Herr Carl Amereller
Lord Rayleigh
Mr. Charles Sutton
Mr. Thomas H. Pierson
Miss Virginia Baggallay
Captain McDermott
Dr. William Brown
Mrs. Harold Cock
Professor A. F. C. Pollard
Dr. Eugène Osty
Mrs. A. F. C. Pollard
Mr. André David
Mrs. Gaspari
Mr. Frank Lawton
Miss Marjorie Mars
Lord Charles Hope
Miss Lucie Kaye
Miss Betty Chester
Mrs. H. L. Baggallay
Miss Alice Reutiner.

APPENDIX C

SOME DATA USEFUL IN STUDYING THE REPORT

Age of medium : 21½ years.
Date of medium's first séance : November 1919.
Dimensions of séance room : 16 ft. by 16 ft. 6 in.
Height of séance room : 8 ft.
Height of cabinet : 8 ft.
Arc formed by curtains : 7 ft. 3 in.
Sides of cabinet from angle of wall to curtains : 4 ft. 10 in.
Weight of cabinet curtains : 9 lb. 14 oz.
Height of cabinet curtains : 8 ft.
Dimensions of (oak) ' coffee table ' : 15 in. square.
Height of ' coffee table ' : 16 in.
Weight of ' coffee table ' : 7 lb. 10 oz.
Height of wicker waste-paper basket : 11½ in.
Diameter of waste-paper basket at base : 7¼ in.
Diameter of waste-paper basket at top : 10 in.
Weight of waste-paper basket : 7½ oz.
Weight of wooden toy zither : 12½ oz.
Weight of aluminium bell : 1 oz.
Distance of medium's right foot-plate to cabinet opening : 4 ft. 11 in.
Distance of central (sitter's) chair to cabinet opening : 4 ft. 10 in.
Intensity of red light over ' coffee table ' : 60 watts.
Number of sittings (both series) held at National Laboratory : 26.
Number of negative séances : 2.
Number of persons who took part in the experiments : 99.
Number of persons who assisted in controlling the medium : 21.

APPENDIX D

PRINCIPAL PHENOMENA OBSERVED

Telekinetic

Floating, levitation, and intelligent movements of waste-paper basket, hand-bell, toy zither, handkerchief, rose, etc.

The tying of knots in handkerchief.

Writing on paper by pseudopod or ' terminal '.

Violent movements of coffee table, including upsetting and displacement.

Billowing, waving, shaking, and bulging of the pair of curtains.

Removal of ribbons fastened to curtains.

Movements of contact-maker, etc.

Playing of toy zither while being levitated and moved around the circle.

Levitation and ringing of hand-bell while ' floating ' around circle.

Loud raps and knocks on table, chairs, inside cabinet, etc., to order.

Pseudopods

Production of teleplasmic masses resembling ' arms ', ' hands ', ' tubes ', ' triangular leg ', ' chocolate-coloured leg ', ' snow-man ', ' childlike form ', ' luminous masses ', etc., all showing volition and, in some cases, intelligence.

Thermal

Apparent fall in temperature of cabinet.

Stratum of cool air near floor, etc.

Cool breezes, winds, etc.

Various

Taps felt by the sitters, and on their chairs.

' Brushings ' felt by sitters, as if something had passed them.

The tugging of parts of sitters' clothing.

Cognition of objects whose whereabouts is unknown to the sitters.

Attempted mental phenomena.

Clonic tremors and paroxysms in trance.

Sustained stertorous breathing while in trance.

Increase of pulse-rate in trance-state.

INDEX

N.B.—Names of real or alleged mediums are printed in small CAPITALS, trance personalities or 'controls' in heavy type, and publications are in *italics*.

Ackerley, J. R., 180
Afternoon séances, 146 ff., 167 ff., 174 ff., 178 ff.
Air pressure, instrument for measuring, 70, 75, 76, 77, 89
Alrutz, Professor Sydney, 175
Amereller, Karl:
  instals Krall's laboratory, 3
  arranges séance with Rudi in Munich flat, 4, 5
  as suitable companion for Rudi, 6
  accompanies Rudi to London, 6, 7, 50
  fixes electrical control installation, 8
  in investigating group, 2, 13, 14 ff., 19, 22, 23, 25, 26, 29, 36, 37, 38, 40
  controlled by Professor A. M. Low, 31
American S. P. R., *Journal of* (cited) 2, 3, 7, 22, 53, 54, 61, 62, 64, 70, 87, 140
American Society for Psychical Research, 5
Anton, 145, 165, 166, 183, 189, 190, 191
'Au Claire de la Lune', 163, 173
'Auld Lang Syne', 185, 191
Aural illusions in semi-darkness, 92
Austria, vii, 2, 16, 28, 49, 51

Baggallay, Lacy, 182, 186, 189
Baggallay, Mrs. Herbert, 13, 142, 144, 146, 158, 160, 161, 164, 166, 170, 172, 173, 174, 178, 179, 180, 181, 183, 186, 187, 188, 203
Baggallay, Miss Virginia, 13 ff., 17, 25, 26, 56, 60, 69, 71, 73, 89, 90, 91, 92, 93, 104, 105, 106, 123, 133, 134, 138, 141, 142, 144, 145, 156, 160, 166, 170, 171, 172, 173, 174, 179, 180, 181, 183, 186, 188, 189, 190, 203
Baillie, Captain the Hon. Victor A. Cochran, 13, 18, 167, 168, 169
Balfour, Earl of, 19
'Ball of power', explanation by Olga, 173
Balloon-like effect of curtains, 147, 157
Bank of England, 101
Bavaria, viii, 55, 68
Beard, Miss A. C., 38, 40
Bell (phenomena), 15, 16, 23, 39, 58, 66, 76, 80, 81, 94, 97, 106, 115, 130, 131, 147, 149, 161, 163, 176, 184, 188
Bellachini, Samuel, German conjurer, 87
Bénévol, —., (French conjurer and pseudo-medium), 42
Bennett, Captain E. N., M.P., 85
Berlinske Tidende, Copenhagen, 113
Billowing of curtains. *See* curtains billowing
Bird in cage effect phenomenon, 158 ff
Bird, J. Malcolm, 1
Bloomsbury, 75
Blowing bell-box. *See* air-pressure instrument.
Bosco, Bartolomeo, Italian conjurer, 87
Boston S. P. R., *Bulletin VII*, 1
Bradley, Herbert Dennis, 42
Braunau (Austria), viii, ix, 1, 2, 18, 49, 51, 61, 147
Braun, Dr., 104, 106, 212
Breathing, experiment in, 107
Breezes (phenomenal). *See* cold breezes.
British Broadcasting Corporation, 180, 212
British Journal of Psychical Research, 61
Brown, Dr. William, 56, 61, 69, 71, 72, 73, 74, 89, 90, 91, 92, 94, 95, 102, 145, 155, 197, 198, 205, 209, 210, 212

Brussels, 125, 126
Buenos Aires University, 107, 154, 212

Caillaux, Pierre de, 167, 168, 169
Cambridge, 85
Canada balsam and starch test, 103, 107, 113
Capacity (electrical) control, 10, 31
Carr, Mrs. F., 96, 97, 98, 133, 134
Certificate of Examination of thermograph, 54
Certificate of genuineness issued to Rudi, 213
Challenge on stage of Coliseum music-hall, 210
Challenge to conjurers, 42 ff., 49, 210
Charing Cross Hospital, 86
Checking control by two sitters, 155
Chester, Miss Betty, 167, 168, 199
' Child-like ' teleplasmic mass, 40
' Chocolate leg ' pseudopod, 157
Christian, The, 41
Clarence, O. B., 148
Clonic movements in trance, 205
Cock, Mrs. Harold, 75, 76, 77
Coffee (séance) table, description of, 12
Cold breezes (phenomenal), 16, 17, 29, 31, 40, 60, 73, 75, 77, 79, 90, 91, 96, 109, 119, 137, 141, 148, 177, 183, 186, 188, 189, 190
Coliseum music-hall, 210
Collective hypnosis (theory), 5
Collective lying, 5
Colley, Archdeacon Thomas, 42
Collusion at séances, 5, 31 ff., 193 ff.
Colour of pseudopods, 208
'Competent Authority' discussed, 86, 87
Confederates at séances, 5, 31 ff., 193 ff.
Confidence between medium and investigator, 217
Congress of Psychical Research, Third International, 1
Conjurers and psychic phenomena :
Maskelyne and Annie Eva Fay, 10
Maskelyne sees no trickery with Frau Silbert, 30
they fight shy of emulating Rudi's phenomena, 32, 42 ff
Clive Maskelyne refuses Bradley's challenge, 42
refuse thousand pounds challenge by National Laboratory, 42 ff., 49, 210
Conjurers and psychic phenomena : *continued*—
Maxim challenges Maskelyne, 43
puzzled by Rudi's phenomena, 43
Maskelyne loses five hundred pounds over box trick, 43
they expose Mrs. Deane's photographic mediumship, 44
refuse friendly test, 44, 69
they have short memories, 69
Sir Charles Strachey's views concerning, 84
J. N. and Nevil Maskelyne believers in spiritualism, 85
J. N. Maskelyne fails to detect Paladino's tricks, 85
Noel Maskelyne declines to reproduce Rudi's phenomena, 85
Houdini believes he has a real spirit photograph, 85
Noel Maskelyne refuses two hundred and fifty pounds, 86, 210
they produce a skit, ' Olga ', 86
professional conjuring in its death throes, 86
Jasper Maskelyne dreams an illusion, which he constructs, 87
Will Goldston attends a séance, 115 ff.
Goldston publishes his report, 135 ff.
Noel Maskelyne challenged by Price from stage of Coliseum music-hall, 210
Conjurers cited :
Bellachini, Samuel, 87
Bénévol, —., 42.
Bosco, Bartolomeo, 87
Dunninger, Joseph, 42
' Faustinus, Forstander ', 42
Fischer, Ottokar, 115
Goldston, Will, 84, 87, 115, 116, 117, 118, 135, 139, 210, 211, 217
Heredia, Charles M. de, 42
Heuzé, Paul, 42
' Houdini, Harry ', 42, 85, 87, 115
Kellar, Harry, 87
Lynn, J. W., 43
Magic Circle, 43, 44, 69, 103, 213
Magicians' Club, 84, 115
Maskelyne, Clive, 30, 42
Maskelyne, Jasper, 87
Maskelyne, John Nevil, 10, 42, 43, 85, 87
Maskelyne, Nevil, 85
Maskelyne, Noel, 84, 85, 86, 87, 100, 101, 209, 210
Maskelyne's Theatre, 86

Conjurers cited : *continued*—
Occult Committee, 43, 44, 69
Rinn, J. H., 42
Robert-Houdin, J. E., 87
Rybka, —., 87
Thurston, Howard, 87
Zancig, Julius, 44
Control (electrical) :
devised by Schrenck and Krall, 3, 7
' electric chair ' control, 7
description of, 7 ff., 52 ff., 84, 88, 93
Sir William Crookes's test with Annie Eva Fay, using capacity control, 10
accidentally broken, 26, 29
discussed *re* short-circuiting, 30, 88, 131
and the public, 88
is attacked by Count Solovovo, 125
is championed by Dr. F. C. S. Schiller, 126
described by Captain McDermott, 128
described by Will Goldston, 135 ff.
described by Dr. Eugène Osty, 152 ff.
checked by Drs. Osty and Efron, 155
Control (tactual) :
at séance in Amereller's flat, 4
in London, 13
and Annie Eva Fay, 30
by second controller, 77, 82, 93
old method as used by London S. P. R., 83, 84
and the public, 88
described by Captain McDermott, 130
described by Dr. Osty, 152 ff.
Controllers, collusion with (discussed,) 194
Controls (alleged spirit) or trance personalities :
Mina, ix
Olga Lintner, ix
Olga, 13 ff. to end
Dr. Lazarus, 47
Palma, 47
Walter Stinson, 48
Doktor Maier, 60, 61, 62
Anton, 145, 165, 166, 183, 189, 190, 191
' Co-Optimists, The ', 167, 199
Copenhagen, 47, 113
Crandon, Dr. Le Roi Goddard, 48
Crandon, Mrs. Le Roi Goddard, (*pseud* : ' Margery '), American medium, 47, 107
Cranshawe, Miss Stella. *See* Stella C.
Crawford, Dr. William Jackson, 139
Crookes, Sir William (tests with Annie Eva Fay), 10, 30
Crosfield, Lady, 64, 65, 66, 117, 118
Crossley, Charles, 75, 76, 78
Curtains billowing (phenomena), 4, 15, 16, 23, 27, 28, 29, 37, 39, 58, 66, 67, 76, 80, 91, 97, 98, 105, 106, 107, 109, 110, 115, 119, 124, 130, 132, 134, 137, 139, 143, 144, 145, 147, 148, 149, 154, 156, 157, 161, 163, 165, 166, 169, 176, 180, 181, 183, 187, 188, 189, 190, 191
Curtains, simulating movements of, 178

' Daddy Switched the Light Off ', 173
Daily Express, 20, 42
Daily Mail, 20, 22, 25, 31, 36, 38, 46, 47, 82, 83, 101, 107, 149, 213
Daily News, 2, 20, 25, 46
D'Auvergne, E. B., 55
Davenport Brothers (American pseudo-mediums), 101
David, André, 96, 98, 133, 134, 183, 186, 187, 189, 190, 198
Deane, Mrs. A. E., British photographic medium, 44
Desmond, Shaw, 107, 109, 131, 210
Dictaphonic notes :
how recorded and arranged, 12
responsibility for, 12
preserved, 219
Dingwall, E. J., 2, 68, 85, 117
Donald, Mrs., 109
Doyle, Sir Arthur Conan, 85, 101
' Du bist wie eine Blume ', 173, 180
Dudley, E. E., 54
Dunn, Sir James, 36, 37, 48
Dunninger, Joseph (American conjurer), 42

Effect of weather on medium and phenomena, 117, 118, 173, 222, 223
Efron, Dr. David, 107, 109, 112, 113, 114, 151, 153, 154, 212
Egerton, A., 122, 123, 124, 198, 212
' Electric chair ' (controlling device), 7

Electric contact bell rings, 76, 78, 94, 97
Emanuel, Mr. and Mrs. Isidore, 75, 76
Energy dissipated when temperature falls, 186
Energy required to upset séance table, 185
Energy Transformation at Séances, 54
Escape from bonds by obtaining 'slack' on ropes [1], 18
EVANS, HAROLD, alleged medium, 30
Evening News, 80, 128
Evening Standard, 78, 84, 85
Experiment in breathing, 107
Experiments with flour, 63, 89

Fan (phenomena), 15, 143, 187, 188, 190
Famous Box Trick, The, 43
'Faustinus, Forstander' (*pseud.* Danish conjurer), 42
FAY, ANNIE EVA, 10, 18, 30
Fischer, Ottokar, Austrian illusionist, 115
Flash of light (phenomenal), 119
Flour, experiments with, 63, 89
Fore-control (searching) of medium, 2, 70, 89, 96, 116, 146, 156, 175, 179, 182, 193
Foreign Office, 182
Fortune Theatre, 146
Foss, Kendall, 38
Fountain, Miss Sybil M., 118, 119
Frailty of human faculties when observing phenomena, 92
Fraud at séances, 4, 5, 30 ff., 50, 131, 132, 193 ff.

Galileo, 88
GARRETT, MRS. EILEEN, British trance medium, 141, 142, 157, 160, 163, 172, 173, 174, 183, 186, 188, 189, 190
Gaspari, Mrs., 117, 118, 119, 120
Gatty, O., 116, 118, 119
Geley, Dr. Gustave, 103
Germany, vii
Gideon, Melville, 168, 169, 199
Gilbert, Miss M. D. E. R. *See* 'Montez, Lola'
Glover, Captain A. C., 109
Glynne, Miss Celia, 168, 169
Goldston, Will, British conjurer, 84, 87, 115, 116, 117, 118, 135, 139, 210, 211, 217
Gow, Captain Neil, 25, 26, 29
Gregory, Sir Richard, 19

Hague, Major, 96, 97, 98
Haldane, Professor J. B. S., 56, 212
'Hand' (phenomena), ix, 2, 16, 17, 24, 39, 59, 78, 139, 140, 141, 144, 145, 158, 159, 163, 184, 185, 189
Handkerchief (phenomena), 2, 16, 17, 23, 24, 29, 99, 100, 185, 190, 191, 192
Hankey, Mrs. S., 96, 133, 134
Hannen, Nicholas, 148
Harboard, Carl, 149
Harrow School, 64
Harvey, Frank, 146, 148
Heard, Gerald, 70, 71, 74
'Heavy' atmosphere at séances, 21 ff.
Heredia, Charles M. de (American conjurer), 42
Herodotus, quoted, 28
Heuzé, Paul (French writer and conjurer), 42
Hillyard, Commander G. W., 180, 181
Hodges, A. P., 36
Hofsten, Professor Nils von, 175, 177, 178, 179, 180, 181, 201, 208, 212
Hold-outs in production of effects, 5
Holloway, Mr. and Mrs. Stanley, 167, 168, 199
Holub, Frau Doktor, 62
Hope, Lady Dorothea, 175
Hope, Lord Charles :
  receives copy of dictaphonic transcription, 12
  in investigating group, 13 ff., 20 ff., to end
  asks Olga to show herself, 39, 40
  Olga does so, 40
  agrees to share expense of Rudi's visit, 52
  is touched by teleplasmic finger, 59
  is invited by Olga inside cabinet, 125
  sits in centre of circle, 134
  sits inside cabinet, 134
  offers Olga a rose, 139

[1] For the fullest particulars of the tricks of the mediums of the pre-scientific age of investigation, see *The Revelations of a Spirit Medium*, Ed. by Harry Price and E. J. Dingwall, London, Kegan Paul, 1922.

Hope, Lord Charles: *continued*—
feels Olga's fingers, 141
asks Olga to pull his hair, 145
controls Rudi for first time, 156 ff.
asks Olga to play zither, 159 ff.
gives his observations on the phenomena, 193
'Houdini, Harry' (*pseud., i.e.* Weiss, Ehrich), American conjurer, 42, 85, 87, 115
How Science Tests Mediumship, 45
Hunter, Mrs. Charles, 20
Huxley, Professor Julian, 19
Hyslop, Professor James, 85

Illumination of séance room, 12
Illusions of darkness, 92
Imperial College of Science and Technology, 38, 89, 111, 191, 210
Infra-red ray installation, 112
Inhibitory influence of an idea (theory), 205
'In Lauterbach hab'ich mein Strumpf verloren', 163, 173
Inn, river, viii, 49
Institut Métapsychique, Paris, 103, 107, 112, 121, 151, 217
International Notes (Am. S.P.R. *Journal*), 87
'It's a Long, Long Way to Tipperary', 180

Janson, E. W., 38
Jeans, Dr. Norman, 57, 61, 63, 212
Joad, C. E. M., 75, 78, 85, 210, 212
Journal of the American S.P.R. *See* American S.P.R. *Journal*
Journal of the London S.P.R., cited, 53, 93, 125, 126

Kalifius, Major Rudolf:
as companion for Rudi, 6
Olga insists he shall accompany Rudi, 51
arrives in London with Rudi, 52
in investigating group, 56, 59, 60, 61, 62, 64, 65, 66, 71
refuses to do Olga's bidding, 61
leaves for Germany, 75
Kay, Mrs. V. Lennox, 75, 76
Kaye, Miss Lucie (Secretary of the National Laboratory):
meets Rudi at Liverpool St., 6
responsibility for dictaphonic notes, 12
acts as interpreter for Olga, 13 ff., to end
Kaye, Miss Lucie: *continued*—
feels cool breezes, 29
records séances, 13 ff., to end
controlled by placing her hands on sitters' shoulders, 68
asked by Olga to hold paper basket, 76
is segregated by means of mosquito net, 102
takes her place in circle, 134
absents herself from séance, 175 ff.
indispensable as note-taker, etc., 190
as a 'possible accomplice', 195 ff.
Kellar, Harry, American conjurer, 87
'King of Mediums', 69
Kittermaster, Rev. Digby B., 64, 65, 68, 131
Knot in handkerchief (phenomenal), 24, 99, 100, 191
Königsberg, 4
Krall, Karl, 3
death of, 3, 7
experimenting with a new form of electrical control, 7

Lambert, Dr. Rudolf, 2
'Last Enemy, The', 146, 148, 150
'Laughing gas' experiments, 63
Lawton, Frank, 147, 148, 149, 150, 151, 210, 211
Lazarus, Dr., 47
'Leg', teleplasmic, seen at séance, 157 ff.
Legg, William A., 75
Leigh, Francis, 216
Leipzig, 49
Levitation of objects (phenomenal), 18 ff., to end
Light, 45, 85, 87
Limerick, Ireland, 55, 68
Lintner, Olga, ix
Lodge, Sir Oliver, 69, 94, 212
Lola Montez, 55
London, séances in, viii, 4, 5, 51, 61
London University Observatory, 67
Los Angeles, 41
Low, Professor A. M.:
invited to experiments, 19
attends a séance, 25 ff., 49, 212
his views of short-circuiting the control, 30 ff.
discusses 'control' with Price, 103
Ludwig I, King of Bavaria, 55

Luminous mass (teleplasm) phenomena, 17, 28, 40, 76, 78, 157 ff.
Luminous objects, description of, 12
Lynn, J. W. (conjurer), 43

Magic Circle, 43, 44, 69, 103, 213
Magicians' Club, 84, 115
Maier, Doktor, 60, 61, 62
Mallous, Mrs., 36
Malmesbury, Susan, Countess of, 20
'Man in the Street, The', and phenomena, 87 ff., 102
'MARGERY' (*pseud., i.e.*, Mrs. Le Roi Goddard Crandon), American medium, 47, 107, 131
Mars, Miss Marjorie, 147, 148, 149, 150, 151, 164
Maskelyne, Clive, 30, 42
Maskelyne, Jasper, 87
Maskelyne, John Nevil, 10, 42, 43, 85, 87
Maskelyne, John Nevil, as a Believer in the Occult, 85
Maskelyne, Nevil, 85
Maskelyne, Noel, 84, 85, 86, 87, 100, 101, 209, 210
Maskelyne's Theatre, 86
Match-box incident, 160, 164, 165
Materializations. *See* 'pseudopods', 'luminous mass', 'hand (phenomena')
Maude-Roxby, Mrs., 20
Maxim, Sir Hiram, 43
Maxim versus Maskelyne, 43
McDermott, Captain F., 64, 65, 67, 80, 82, 128 ff., 210
McDermott, Mrs. F., 64, 65
Medium and Daybreak, 10
Mediums *not* machines, 122
Mediums (real and alleged):
Crandon, Mrs. ('Margery'), 47, 107
Davenport Brothers, 101
Deane, Mrs., 44
Evans, Harold, 30
Fay, Annie Eva, 10, 18, 30
Garrett, Mrs., 141, 142, 157, 160, 163, 172, 173, 174, 183, 186, 188, 189, 190
'Margery.' *See* Crandon, Mrs.
Paladino, Eusapia, 85
Rasmussen, Anna, 47, 218
Schneider, Karl, viii, 3
Schneider, Lina, 3
Schneider, Rudi, vii to end of vol.
Schneider, Willi, ix, 2, 14, 22, 41, 50, 62, 69
Mediums: *continued*—
Stella C., vii, 47, 54, 61, 63, 70, 107, 108, 213
Valiantine, George, 61
Zugun, Eleonore, 38
Meteorological data, 55, 221, 222, 223
Miller, J. W., 96, 98, 100, 133, 134, 166, 202
Mina, ix
Misdirection, subtleties of, 92
Mitcheson, Mrs., 56, 60, 61, 71, 89, 91, 104, 106, 114, 123, 124, 212
Molloy, Miss Molly, 168
'Montez, Lola' (*pseud. i.e.* Miss M. D. E. R. Gilbert), ix, 46, 55, 68, 70, 73, 74, 95, 216
Montmorency, Major Hervey de, 70, 71, 73, 74, 95, 216
Morris, Mr. and Mrs. Alfred, 175, 177
Mosquito net control, 102 ff.
München. *See* Munich
Munich, 1 ff., 4, 5, 6, 43, 50, 51, 55, 63
Musical box phenomena, 2
Myers, F. W. H., 85
'Myself when Young', 173

National Laboratory of Psychical Research:
reasons for Rudi experiments, vii ff.
experiments at, 5
description of séance room, 11
challenge to conjurers, 42
Proceedings cited, 42
described by Swaffer, 45 ff.
Joad describes electrical control, 79 ff.
McDermott describes electrical control, 80 ff.
described by Captain McDermott, 128 ff.
described by Will Goldston, 135
described by Dr. Eugène Osty, 152 ff.
issues certificate to Rudi Schneider, 213
National Spiritualist, The, 23, 45
Nature, 19, 54
Naylor, Mrs. E., 25, 26
Naylor-Leyland, Sir Edward and Lady, 38
Negretti and Zambra (makers of recording instruments):
sensitivity and accuracy of special thermograph, 12

Negretta and Zambra: *continued*—
séance room equipped with their instruments, 32
issue Certificate of Examination of thermograph, 54
Neidhart, Herr, 4
Net (mosquito) control, 102
New York, 55
Newspaper reporters as judges of phenomena, 88
Night with the Ghosts: A Famous Illusionist's Impressions of a Séance with Rudi Schneider, 135
Nineteenth Century, 212
Nitrous oxide gas, clairvoyant faculty when under, 63
Noise discouraged by Olga, 171

Occult Committee of Magic Circle, 43, 44, 69
'O Katharina' (Olga's theme song), 16, 17, 21, 26, 27, 28, 29, 37, 48, 58, 117, 159, 162, 173, 180, 185, 191
'Old woman' materialization, 40
Olga a creation of Rudi's subconscious mind, ix, 55, 216
'Olga', magical skit produced by Maskelyne, 86, 209, 210
Olga, (trance personality or 'spirit control'):
chooses Rudi as her medium, ix ff.
her appearance at séances, ix ff., 13 ff. to end of vol.
conveys her requirements through Rudi, 14 ff.
invites sitters' approval, 16, 17, 23
writes on paper, 23, 60
ties knot in handkerchief, 24, 99, 100, 191
requests Rudi's head to be wiped, 27
objects to sitters' alleged bad behaviour, 27
she is displeased, 28
refuses to function with imperfect control, 29, 65
gives up on account of the heat, 36
shows herself at Lord Charles Hope's request, 40
pleased with her visit and promises to return, 41
puts her foot down *re* second visit to London, 51
her wish is law, 55
Olga: *continued*—
she relapses into slang, 58
locates position of zither, 66, 67, 74, 81
is consulted *re* new controllers, 70
says séance room is to be aired, 71
'refuses to come' at a séance, 89
discovers Dr. William Brown is psychic, 91
pained surprise at change in circle, 94
shows pique, 95
asks same circle to meet again, 99
does not take to Dr. Sampson, 104
approves of séance arrangements, 105
changes her mind and 'comes back', 116, 117, 120
wants 'a few words with Mr. Price', 121
asks if circle is satisfied, 121
has heart-to-heart talk with Price, 122
wishes Lord Charles Hope to sit inside cabinet, 125
is anxious about Rudi's health, 125
pats Lord Charles Hope's hand, 141
says she cannot stay long, 148
insists upon each sitter singing a solo, 156 ff., 173, 179 ff.
desirous that Price should see phenomena, 157 ff.
tries a mental phenomenon, 158 ff
plays zither at request, 159 ff.
she divines—and spoils—an experiment, 170 ff.
explains how pseudopods are made, 171 ff.
requires less music and talking, 171 ff.
plays a trick on the circle, 167 ff., 175 ff.
determines to impress Professor von Hofsten, 178 ff.
asks Professor von Hofsten to keep his feet still, 179 ff.
she is piqued, 182 ff.
plays tug-of-war with sitters, 184 ff., 189, 190, 192
she is officially thanked, 187
puts her hand to Price's mouth, 191
Olivier, Laurence, 148
Osty, Dr. Eugène, 107, 108, 109, 112, 113, 114, 121, 151 ff., 210, 212, 217

' O Tannenbaum ', 163
Oxford, 94
Oxford University, 57, 89, 102, 116, 212

PALADINO, EUSAPIA, Italian physical medium, 85
Palma, 47
Palmer, E. Clephan, 2, 20, 25, 26, 27, 28, 46
Paper basket. *See* waste-paper basket
Paris, 49, 70, 107, 151, 156, 216, 217
Pauses during séance, discussed, ix, 18
Payment to mediums, 215
Perovsky-Petrovo-Solovovo, Count, 93, 125, 126
Peter, General Josef, 5
Peters, Major C., 36
Phenomena :
  in Braunau, viii ff., 2
  in Munich (1922), 2
  in Munich (1929), 4
  in Prague, 4
  in Stuttgart, 2, 4
  in Vienna (1925), 62
Phillimore, Miss Mercy, 20, 25, 26, 28, 38
Philpot, J. St. L., 116, 118, 119
Photographing phenomena in darkness, 112
Pierson, Mrs. Thomas H., 13
Pierson, Thomas H., 5, 6, 13, 16, 20, 22, 23, 24, 25
Plumbers' Union, 86
Pollard, Mrs. A. F. C., 111, 114, 122, 123, 124, 133, 134, 138, 171, 172, 174, 182, 186, 191 ff.
Pollard, Professor A. F. C., 89, 94, 95, 96, 97, 98, 99, 100, 102, 103, 104, 105, 106, 108, 111, 112, 114, 115, 122, 123, 124, 125, 133, 134, 138, 152, 154, 165, 166, 172, 173, 174, 182, 185, 186, 187, 189, 190, 191 ff., 197, 198, 210, 212, 213
' Power ' ; how built up in the cabinet, 173
Prague, séances in, 4
Press, the, and psychical research, 19, 41, 56, 68, 69, 82, 88, 215
Price, Harry :
  visits Munich, 1
  attends séances in Braunau, 2
  guest of Baron von Schrenck-Notzing, 2
  reports early séances in Munich, 2
Price, Harry : *continued*—
  attends séance in Amereller's flat, 2
  devises electrical controlling chair, 7
  in investigating group, 13 ff., to end
  offers thousand pound challenge to conjurers, 42
  invites Occult Committee to friendly test, 44
  Swaffer describes his laboratory, 45
  sceptics' argument against, 50 ff.
  signs statement, with Dingwall, that Willi Schneider produces genuine phenomena, 69, 85
  work endorsed by Sir Arthur Conan Doyle, 85
  invites Noel Maskelyne to Laboratory, 85
  offers Noel Maskelyne two hundred and fifty pounds, 86
  discusses the ' competent authority ', 86, 87
  lectures on Rudi at Oxford University, 102
  tries to simulate Rudi's trance phenomena, 107
  asks to feel Olga's terminal, 191
Prince, Dr. Walter Franklin, 1, 2
Proceedings of the Nat. Lab. Psy. Research cited, 42
Pseudopods—how made (Olga's explanation), 173
  (phenomena), 2, 16, 17, 24, 28, 39, 59, 78, 80, 139, 140, 141, 144, 145, 157, 158, 159, 161, 184, 185, 189
Psyche, 1, 2, 63
Psychic Element in Legerdemain, 87
Psychic Photography (Mrs. Deane exposure), 44
' Psychic rods ', 29, 139
Psychotherapists and Olga, 90–92, 103, 104, 106, 122
Pulse-rate of medium, 61, 71, 72, 74, 90, 205

Rankine, Professor A. O., 19, 38, 49, 212
Raps (phenomena), 2, 4, 23, 59, 116, 119, 137, 147, 149, 158, 159, 161, 162, 169, 189, 190
RASMUSSEN, ANNA, Danish physical medium, 47, 218
Rayleigh, Lord, 19, 21, 24, 25, 46, 49, 165, 167, 212

Reaching-rods for production of effects, 5
Realist, The, 70
Reutiner, Miss Alice, 175, 177, 199, 200, 201
Revue Métapsychique, 49
Ribbon (phenomenal movements), 78, 80, 81, 130, 137
Richards, Mrs. Clarice, 109
Richet, Professor Charles, 46
Riddle of Spiritualism, The, 28
Rinn, J. H., American conjurer, 42
Riviera, the, 175
Robert-Houdin, Jean Eugène (French conjurer), 87
Rods, teleplasmic, 29
Rose, experiments with, 144 ff.
Royal Automobile Club, 103
Royal Geographical Society, 86
' Rule Britannia ', 163
Rybka, conjurer, 87

Sampson, Dr. Charles, 103, 104, 106
Schiller, Dr. F. C. S., 88, 89, 93, 111, 126, 127, 178, 207, 212
Schneider family, viii ff., 1 ff., 49, 51, 214
Schneider, Franzl, viii
Schneider, Fritz, viii
Schneider, Hans, viii, 3
SCHNEIDER, KARL, viii, 3
SCHNEIDER, LINA, 3
SCHNEIDER, RUDI :
  early mediumship, ix ff.
  sittings at Braunau, 1 ff.
  séance at Munich, 4
  passion for flying, 5
  receives no remuneration, 6
  trance phenomena, 14 ff., 17, 20 ff., 36 ff., to end
  condition after séance, 18
  no conditions imposed by guardians, 25
  hot after séance, 26
  bathed in perspiration, 27, 66, 76, 77, 120
  challenges the conjurers for a thousand pounds, 42 ff.
  returns home, 43
  produced phenomena in many countries, 50
  arrives in London on second visit, 52
  leg muscles contracted at séance, 67, 130
  knows intensity of indicator lights when in trance, 72
  Dr. William Brown considers trance genuine, 94, 205
  complains of pain after séance, 100, 118
  is discussed at Oxford University, 102
  extraordinary breathing in trance, 107
  fails to detect Goldston's tricks, 138
  leaves England for home, 186
  is handed certificate of genuineness, 213
  is paid only what he earns at his trade, 215
SCHNEIDER, WILLI :
  early mediumship, ix
  phenomena at Munich, 2 ff.
  pauses in séance similar to Rudi's, 14
  Thirring's remarks concerning, 22
  investigating group formed by Schrenck, 41
  produced phenomena in several countries, 50
  séance at Frau Doktor Holub's flat in Vienna, 62
  the ' King of Mediums ', 69
Schrenck-Notzing, Dr. Albert Freiherr von :
  experiments at Munich residence, viii, 1 ff.
  death of, 3
  experimenting with electrical control, 7, 53
  forms group of scientists to experiment with Willi Schneider, 41
  experiments with Rudi, 45
  invites one hundred scientists to Willi séances, 85
Schofield, R. W., 116, 118
Schrenck-Notzing, Frau Baronin Gabriele von, 5
Science and Personality, 69
Scientists and orthodoxy, 212
Scientists and the Press, 56
Séance procedure (preparation), 12, 13, 52 ff.
Séance room, description of, 11, 53, 128, 135, 152
Searching of medium. *See* fore-control
Seizing the pseudopod, reason for not, 217
Seton-Karr, Captain H. W., 36, 48
Sheridan, Miss Hilda, 36, 37

Short-circuiting electrical control, discussed, 30 ff.
Shrewsbury, 57, 63, 75
Sidgwick, Professor and Mrs. Henry, 85
SILBERT, Frau MARIA, Austrian medium, 30, 218
' Snow-man ' teleplasmic mass, 28
Society for Psychical Research, London, 53, 68, 83, 84, 85, 88, 93, 125, 126
South of France, 218
South Kensington, 126
Southcott, Joanna, 69
Spirit hypothesis discussed, 217 ff.
Spirit lights, alleged, 23
Star, The, 149
Starch, powdered, for taking imprints, 103, 107, 113
STELLA C. (*pseud., i.e.* Miss Stella Cranshawe), London physical medium, vii, 47, 54, 61, 63, 70, 107, 108, 213
Stella C., 54, 61, 64, 70
Step-like effect of curtain (phenomenal), 139
Stevenson, James A., 175
Stinson, Walter, 48
Strachey, Sir Charles, 84, 87
Strand Magazine, 43
Stroking movements for ' gathering power ', 95
Strutt, John William, third Baron Rayleigh, 19
Stuttgart, 2, 4
Subconscious mind *versus* ' spirit ' theory, ix, 55, 216
Sunday Chronicle, 30
Sunday Graphic, 135
Sunday News, 131
Sutton, Charles, 19, 22, 23, 24, 25, 26, 27, 36, 37, 38, 39, 40, 64, 65, 67, 80
Swaffer, Hannen, 20, 22, 23, 36, 37, 42, 45 ff., 210
Swedish National Anthem, 179

Table (séance) phenomena, 16, 23, 76, 81, 108, 119, 124, 134, 137, 144, 147, 149, 154, 155, 159, 161, 162, 176, 185, 189
Taps. *See* raps
Temperature lowered, 32 ff., 62, 77, 79, 101, 108, 109, 110, 118, 183, 186, 187, 188, 189, 190
Temperature of cabinet and séance room, 13 ff., 18, 21, 31, 32 ff., to end
Temperature of medium, 61, 72, 74, 90
Tennant, Lady, 85
Thermograph, transmitting : sensitivity and accuracy, 12
description of, 12
Certificate of Examination, 54
Thirring, Professor Hans, 3, 22
Thousand pounds challenge to conjurers, 42 ff., 49
' Thousand pounds ghost ', 42, 43
Thurston, Howard, American conjurer, 87
' Touchings ' (phenomenal), 60, 98, 141, 145, 147, 148, 149, 173, 177, 183, 185, 187, 188, 189, 192
Trance breathing : likened to a tyre being pumped up, 81, 129, 194
to a steam engine, 80
to a saw or horse, 136
Trance personality discussed, 55, 216
Trance state : Dr. William Brown's opinion, 205
Trap-doors in séance rooms, 5
Triangular teleplasmic mass, 162
Trieste, ix
Tubular mass of teleplasm seen at séance, 157 ff., 184, 189

United Press of America, 38
Uppsala University, Sweden, 175

VALIANTINE, GEORGE, American medium, 61
Van Iddeking, J. B., 38
Vienna, 3, 4, 51, 61, 62, 115
Vinton, W. J., 1
Visual illusions in semi-darkness, 92

Walter. *See* Stinson, Walter
Walther, Fraulein Dr. Gerda, 4, 5, 6
Waste-paper basket, description of, 12
Waste-paper basket (phenomena), 15, 16, 23, 27, 28, 39, 59, 66, 77, 80, 98, 110, 114, 115, 119, 124, 130, 131, 134, 140, 141, 144, 145, 147, 149, 155, 165, 168, 169, 176, 177, 181, 184, 185, 188, 189, 190
' Way Down Upon the Swanee River ', 163
Weather and effect on medium and phenomena, 117, 118, 173, 222, 223
Weiss, Ehrich. *See* ' Houdini, Harry '

Westcott, G. F., 25, 26, 27, 28
Westminster Bank, 75
Wexford, Ireland, 216
What I Saw at the Schneider Séance, 78
What I Think of Margery and Rudi Schneider's Powers, 131
Williamson, Miss Elizabeth, 57, 61, 71, 89, 104, 106, 114, 123, 212
'Winky-winky', 16
Wolkoff, Admiral Nicolas, 175, 176, 200
Woolley, Dr. V. J., 83, 84
'Wrap Me Up in My Tarpaulin Jacket', 180
Writing phenomena, 23, 60
'Young Woodley', 149
Young Woodley at a Séance: His Eerie Experiences with Rudi Schneider, 149 ff.

Zancig, Julius (American vaudeville telepathist), 44
Zeitschrift für Parapsychologie, 49
Zither (phenomena), 15, 23, 59, 76, 80, 81, 108, 130, 147, 149, 159, 164, 170, 180, 181, 184, 188
ZUGUN, ELEONORE, Rumanian poltergeist medium, 38, 101
Zürich, séances in, 4

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